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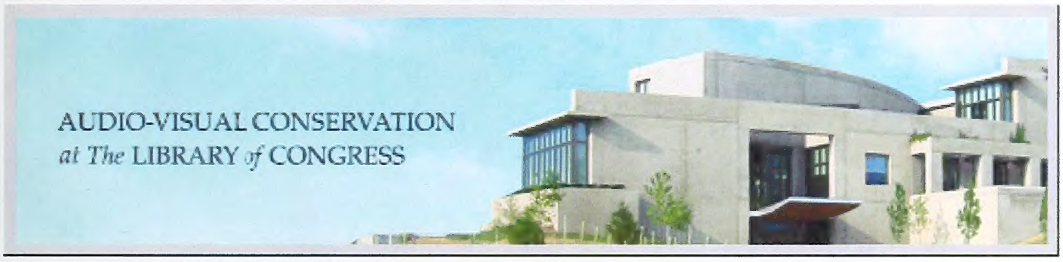

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

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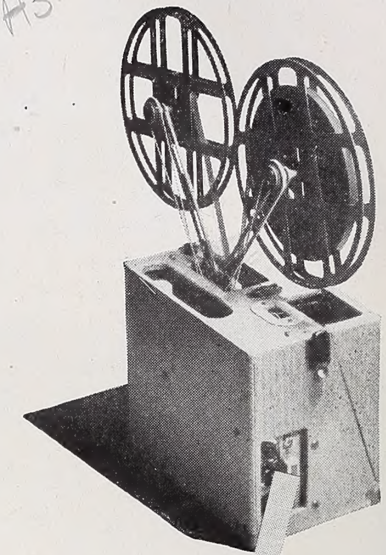

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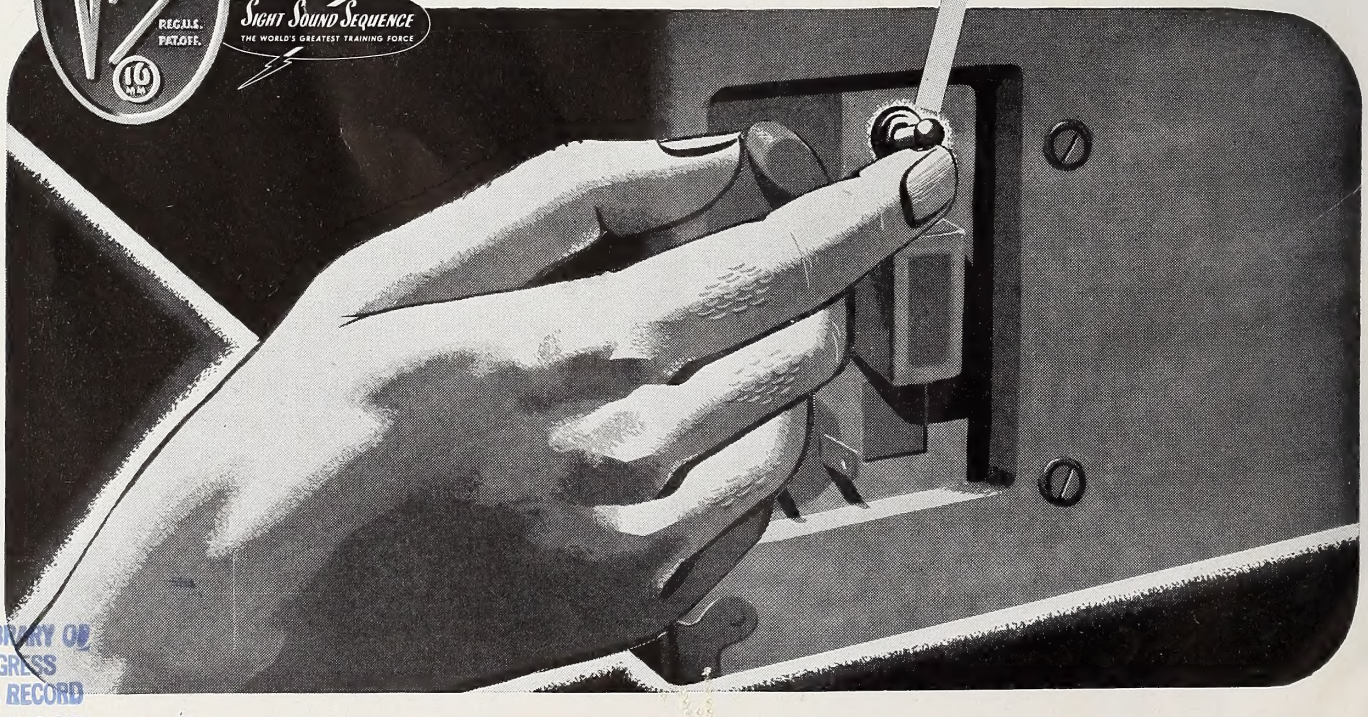

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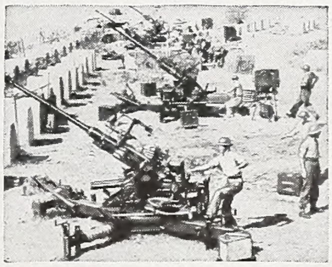
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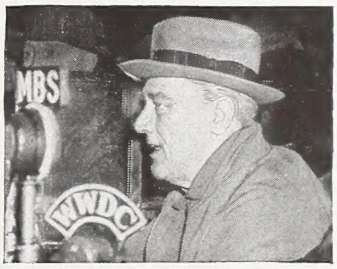
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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

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ROY W. WINTON
Editor

JAMES W. MOORE
Consultant Editor

ANNE YOUNG
Assistant Editor

D. E. B. STEVENSON
Advertising Manager

• **ON THE COVER: Kodachrome courtesy Union Pacific Railroad, filmed by V. H. Hunter, ACL**

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MOVIE MAKERS

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WASHINGTON FILM NEWS

WILLIAM M. NELSON

STATE DEPARTMENT AND FILMS

President Roosevelt's "shakeup" of the State Department late last month bodes extremely well for the United States motion picture industry and for the future of films in general.

For one thing, motion pictures have much to do with business, and Edward R. Stettinius, jr., our new Secretary of State, is primarily a business man. For another thing, one of the men nominated by the President as Assistant Secretary — Nelson Rockefeller — is a firm believer in the use of films, particularly practical films, as tools in doing the job of promoting understanding between nations. And that job is certainly not the least of the functions of our State Department.

For some time past, Mr. Rockefeller has been Coordinator of Inter-American Affairs, heading an agency that, since its creation by special Presidential decree, has functioned as a sort of branch office of the State Department. As head of the CIAA, Mr. Rockefeller (somehow miraculously sheltered from the monsoons of criticism that issue periodically from the chambers of a Congress that has yet to demonstrate a modern concept with regard to motion pictures) inaugurated and put into operation a film program of which the best thing that can be said is that it is working. To the people of the Pan American Republics—more than two million of them every month—the CIAA brought films whose purpose is to promote not only understanding, but economic cooperation and education as well. And with blood being spilled over an appallingly large surface of the earth, such purposes are not only commendable, but refreshingly unique.

Mr. Rockefeller's nomination as Assistant Secretary of State specified that he was "to be in charge of relations with the American Republics." Also nominated as Assistant Secretary was Archibald MacLeish, "to be in charge of public and cultural relations." The records of both these men indicate strongly that the general film will play a large part in shaping postwar relations with our neighbor nations.

The State Department currently has two sections which concern themselves with motion pictures: the Telecommunications Division (that represents the Department abroad in motion picture matters) and the Motion Picture and Radio Division of the Office of Public Information. It is not unlikely that the CIAA film program will be brought into the Department under Mr. Rockefeller's direction and that some consolidation will be effected between it and the two existing film sections.

Mr. Stettinius has himself gone strongly on record with regard to the importance of films in the creation of friendly understanding between nations. With such men as he and his assistants in the diplomatic saddle, it seems almost inevitable that informational films will assume an adult, constructive place in foreign relations.

THREE DIMENSION MOVIES

Plans are currently underway to open twenty stereoscopic film theatres in the Soviet Union. Making the theatres technically possible has been the work of Semyon Ivanov who for some years has been developing a stereo screen that permits viewing three dimensional pictures without the use of auxiliary glasses by the audience.

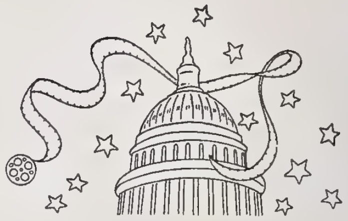
Mr. Ivanov's invention consists of tens of thousands of very thin optical lenses, conically surfaced and fitted against a mirror in a manner that conforms with highly precise calculations. On this screen, films picturing the same scene from different angles are simultaneously projected by two specially designed projection machines. The result is a three dimensional effect which Russian theatre interests consider real and perfect enough to offer to the public.

In the United States, where three dimensional projection has long been a favorite topic of cinema engineers, the only three dimensional motion pictures to reach the public have been those involving the use of eyeglasses (each lens of which interpreted part of the image on the screen to one eye of the onlooker) and they have, when shown in theatres, had purely a curiosity value. During the war, the armed services have used a few three dimensional films as part of their training program.

LIBRARY LIKELY

The proposed National Film Library, reported last month, seems to be getting under way. Archibald MacLeish, Librarian of Congress, announced recently that funds have been approved for preparing plans for the central film repository and that he would ask the next Congress to appropriate funds for construction of the building itself.

In stressing the need for the library, Mr. MacLeish said that the government has currently on hand some 300 million feet of film of all types (but excluding film made in combat areas) and has adequate storage facilities for only a very small fraction of this total.



WHITE HOUSE "STUDIO"

Recently, the White House had its projection room revamped. Among other revisions, the room was completely soundproofed. As the job neared completion, it appeared that this room would be an ideal place in which to make newsreel shots of Mr. Roosevelt and his successors. Recording sound for newsreels in ordinary room interiors has long been unsatisfactory and, at times, extremely troublesome for the newsreel cameramen in the capital.

To solve the problem, studio foldaway screens have been constructed that can be set up as backgrounds in the projection room. Also lighting has been vastly improved and some sound engineering installations have been made. Look for better quality in future White House newsreel coverage.

MISCELLANY

The Charles Chaplin film, *The Great Dictator*, is currently being prepared for exhibition on the screens of liberated France.

* * *

Both Paramount and Warner Brothers are opening distribution offices in South Africa.

* * *

OWI recently announced that it would cut the length of its film bulletin releases. The cut, it is estimated, will save 1,000,000 feet of film stock each month.

* * *

A few prominent educators are advocating specially edited newsreels for use in schools, to instruct in current events.

* * *

UFA Films, Inc., which until America entered the war was the official outlet for German films in this country, recently filed notice of voluntary dissolution in New York State. It appears that business had been a little slim during the past few years.

* * *

To the end of November, 1944, the United States film industry had shipped 16mm. prints of 22,825 feature pictures and 24,359 short subjects to the armed services.

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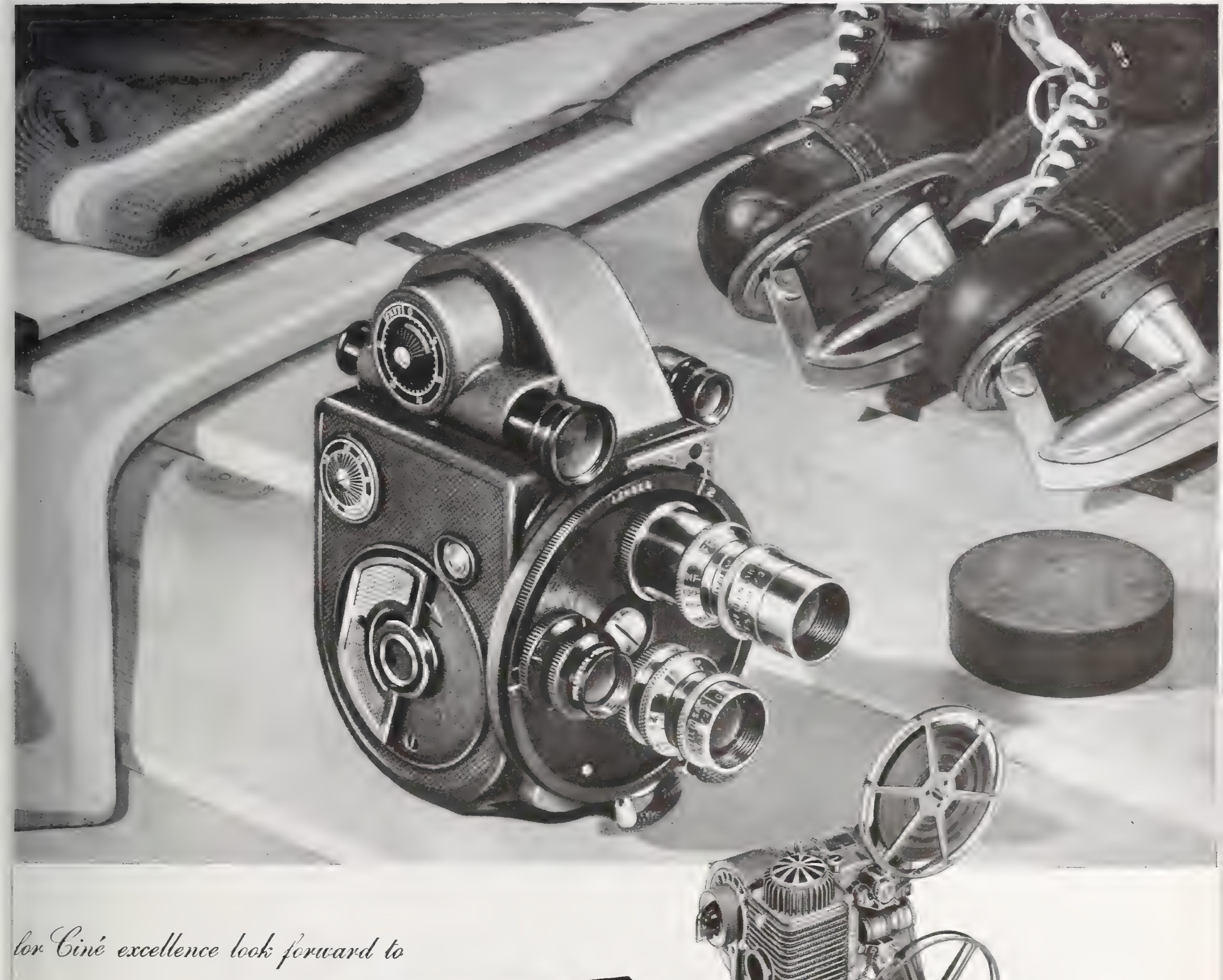

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Closeups — What filmers are doing

As a trial to see whether three reels of 16mm. Kodachrome movies which he took in New Guinea were interesting to the general public, Lewis B. Sebring, jr., ACL, who served for twenty seven months as war correspondent for the *New York Herald Tribune* in the Southwest Pacific, recently showed the films fifteen times to audiences totaling more than 5,000 persons. The screenings took place in Mr. Sebring's home city of Schenectady, N. Y., where he was vacationing after his long duty overseas. The three pictures presented were *New Guinea Newsreel*, *War Is What You Make It* and *Picnic in Papua*, the first of which was recently given Honorable Mention by Movie Makers in its selection of the Ten Best films of 1944.

About as clean cut and competent a study of the nation's capital as one could wish to see is *Heart of Democracy*, recently completed by Lawton E. Bolender, ACL, a resident of Washington, D. C. Running two reels of 8mm. Kodachrome, the film is marked by unusually attractive compositions and a nice color sense. Here, in tripod steady shooting, are all of the standard tourist attractions, but added to them are sequences on equally interesting but lesser known features of the city. Mr. Bolender's film is at its best in its definitive and dignified studies of the Jefferson and Lincoln memorial temples and of the tomb of the Unknown Soldier, at Arlington.

Amateur films, it can be said in all friendliness, are none too often marked by the imagination of their lead titles. *Our Vacation*, or *Christmas, 1944*, will give you an idea of what we mean. It was, therefore, with a distinct sense of stimulation that we received recently for review a two reel picture labeled: *Public Characters and Private Lives*. Here was a lead which really intrigued one's interest! It referred, we found out in due course, to a study of birds and their life cycles—and we liked it even more. The producer? R. W. Sharp, ACL, of Florence, Ala.

Speaking of birds reminds us to remind you of the contest for amateur films on pets, domestic animals and wildlife, sponsored by the American Humane Association and first announced in the September, 1944, number of Movie Makers. Three hundred dollars in prize monies are on the line in this interesting competition, which will close for entries on March 31 of this year. Complete information and an entry blank may be had on application to the American Humane Association, 135 Washington Avenue, Albany 6, N. Y.

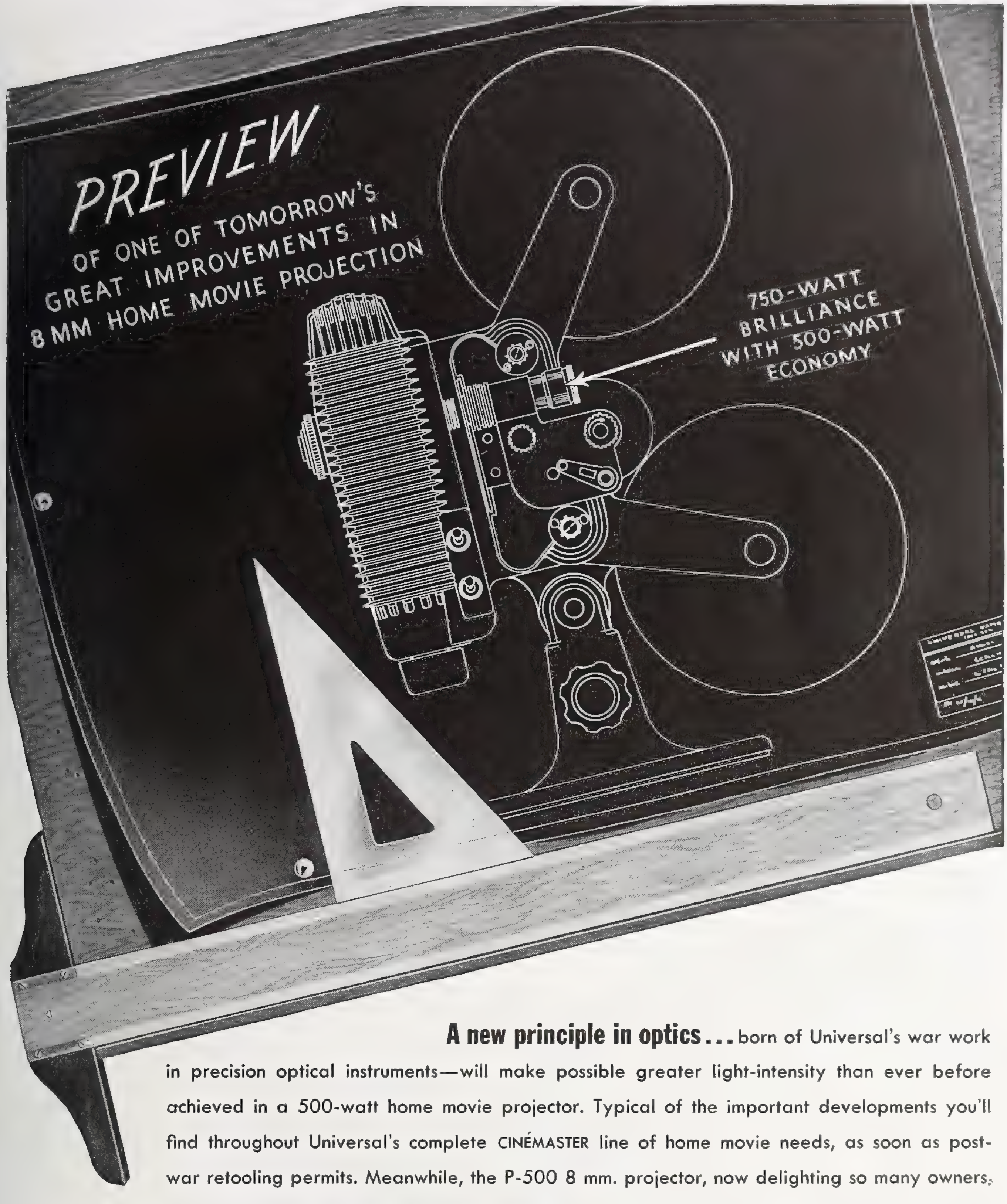
There was nothing mythical, Corporal Vincent J. Fiskey, ACL, hastens to assure us, in our suggestion (September, 1944, *Closeups*) that he might be reading his monthly Movie Makers in an Italian front foxhole. He actually *was*, in what he describes as "a deluxe job with a sand bagged roof to protect you from air bursts and fragmentation bombs." When not in residence there—or engaged in his regular AA duties—Corporal Fiskey was likely to volunteer for a trick in "the penthouse," which is GI for manning the machine gun mounted on the cab of a truck.

• Corporal V. J. Fiskey, ACL, smiles at life and the war from his "penthouse."

Well, after eighteen months of this sort of thing—during which time he was a first night regular at every new show from Paestum to Rome and beyond—we are happy to report that Corporal Fiskey has at last got a break. He has been transferred to Military Police duty in an unidentified city behind the lines. He is getting hot, cooked food now, instead of K or C rations. When he is off duty there is a Red Cross dance to go to or a 16mm. movie each night. "It's grand simply to go to bed," he concludes, "knowing that when morning comes you'll still be there!"

Scots invite: We are pleased to pass on to American service readers a brace of invitations from Scottish members of the League to pay them a call when in the neighborhood. These blanket bids come from J. J. Doyle, ACL, 104 Aros Drive, Mosspark, Glasgow SW 2, and from Charles H. Wingate, ACL, c/o The Strand Cinema, Alexandria, Dumbartonshire, Scotland.

Small World Department: After nearly a year in the Army, George W. Serebrykoff, ACL, Maxim Award winner in 1942, is practically back where he started from—New York City. He is currently stationed at Mitchell Field, on Long Island, as an Army Air Forces photographer. . . . Herman Bartel, FACL, on the other hand, after training at the Signal Corps Photographic Center, in Astoria, is now overseas as an Army cameraman.



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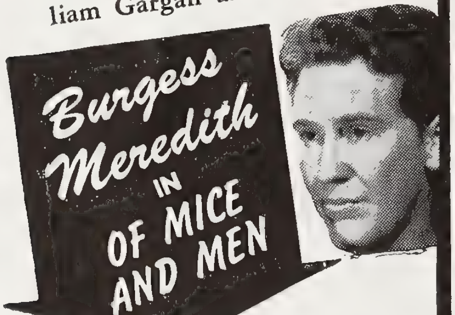

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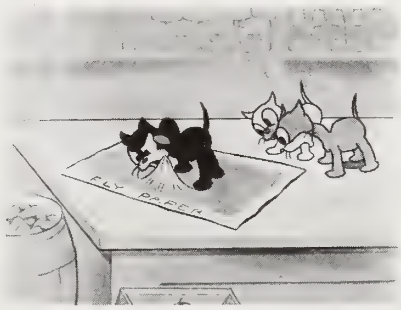
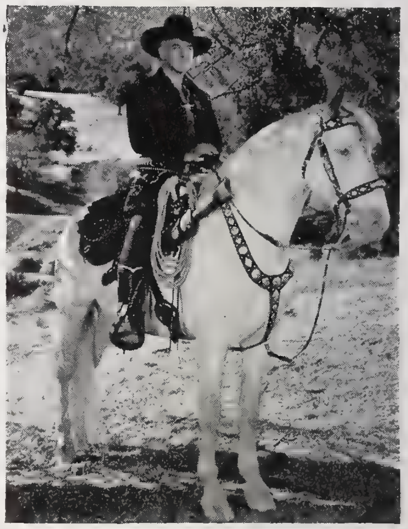


■ *Three Little Kittens* is an animated adventure of three kittens in a general store. The amusing trio goes from one live adventure to another. This Jungle Jinks cartoon is available in 16mm. and 8mm. short and feature lengths and in 16mm. sound from Official Films, 625 Madison Avenue, New York 22, N. Y.

■ *The Duke of West Point*, laid at the United States Military Academy, contains sequences surrounding military training and clean humor arising from the pranks played by the "plebes" on the incoming men. There is genuine humanness derived from the portrayal. Joan Fontaine is the leading lady, supported by Louis Hayward, Richard Carlson, Tom Brown and Allan Curtis. The film is released by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N .Y.



■ *Three on a Trail* stars William Boyd, better known as Hopalong Cassidy and who was named the number one cowboy recently by the Western Motion Picture Awards Association, in black and white, 16mm. sound. The fast moving action gains added zest from the antics of Boyd's well trained milk white stallion which is one of the most intelligent animals of the screen. The picture is available from Allied 16mm. Distributors, Inc., 1600 Broadway, New York 19, N. Y.

■ *Hit the Ice*, a Universal release, stars Bud Abbott, Lou Costello and Ginny Sims. Reported as the best vehicle that Abbott and Costello have had, there are many thrills and much comedy. The skilled actors in the remainder of the cast give an excellent performance. Ginny Sims presents four songs, with Johnny Long and his orchestra accompanying. This 16mm. picture is available from Walter O. Gutlohn, Inc., 25 West 45th Street, New York 19, N. Y.

DIRECTIONS

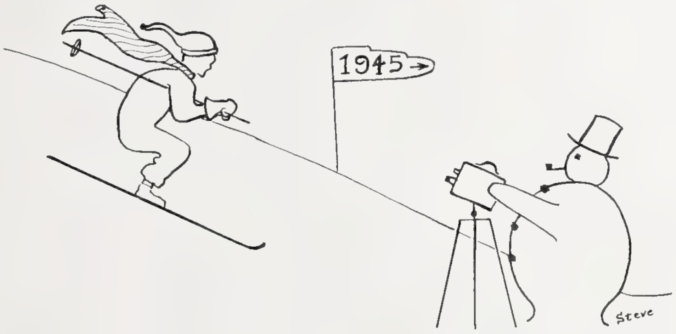
IT IS an old and wise custom, at the beginning of a year, to cast our eyes forward in an effort to determine where we should like to go. It is possible—indeed sometimes probable—that we shall not go where we hope to go and that our forecasts of things to come will be proved all wrong. But there is a release for man's spirit in the act of charting the path that he would like to follow. It is a kind of reaffirmation of belief in a control of his destiny.

In the field of general films, 1945 comes with a full measure of interesting outlooks. In the year that has just ended, there was much stock taking and evaluating of all that has happened in movies because of the war. Until 1944, events crowded upon each other in our field so rapidly that the pattern was changing almost day by day. In the last twelve months, we have been able to see trends.

It seems to be clear that motion pictures no longer mean entertainment solely or even chiefly. Films have won the universality of usage that the printed word has long enjoyed. There is nothing revolutionary about a decision to express something in film, rather than in print. The earlier, somewhat daring and adventurous feeling that many of us had, at the thought of using the same medium that Hollywood has so invested with glamor, for the purpose of telling our unglamorous and pedestrian tales, has been followed by a natural acceptance of films as reasonable and customary ways of saying something. We know now that movies can be used for almost every expression.

New methods of cinematic statements have come from the experience of emergency, in the armed forces. Faced with teaching problems of immense size, military and naval instructors have not only turned to films—they have remodeled many of the concepts of films. One finds an enormous vitality in the reports of soldiers and sailors who discuss, in the current press, their new methods of teaching with movies. These men have developed a sure touch.

If general films can, in the coming year, complete their independent status and liberate themselves from the invariable necessity of entertainment and glamor, they will have gone in the direction that many of us would like to have them follow. If amateurs and personal filmers will concentrate more on the intelligent use of their medium and less on efforts to do indifferently what Hollywood can do, and does, superbly, they will advance the art very definitely. If teachers and business executives who have films made for their practical use will take the trouble to learn the powers and limitations of motion pictures, they will get a better product from filmers and producers. With these hopes, we salute 1945.



ACL

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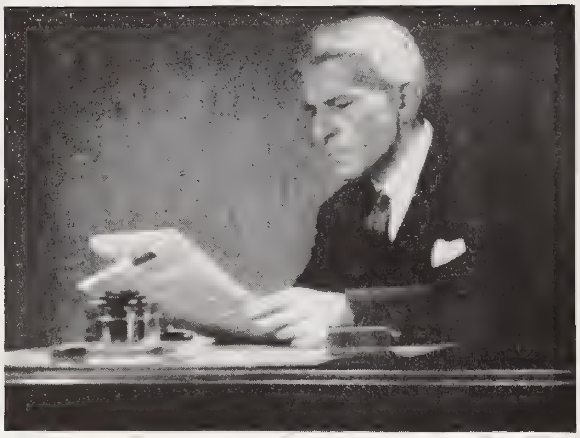
THE tiny streak of gold over the horizon expanded quickly until the morning sun shot glowing rays into the mist rising over the Saranac River. Since the moon in the west began to pale, I had been on my favorite fishing grounds, whipping a slender fly rod until my arms tired, with but little result. I reached for a can of bait and unrolled the old newspaper wrapped around it. Featured in the news of past years was the disappearance of a well known judge.

I forgot about fishing, to muse as I looked, over the shimmer of the waters, into the thick, dark hemlock forest. What an ideal place for one to hide, tired of modern, man made things, of mammon and machines, of sophistication and subterfuge! Except for the clatter of wild ducks beyond the bend in the river and the slowly dripping dew in the black forest, there was no sound.

Imagination worked without interruption. I could now almost see the dignified, aged justice, dwelling in the solitude of the north woods, his nerves soothed, his heart quieted with a simpler life, close to God's healing glories. What a grand story for a great producer! Then came the daring thought. Could I possibly film it myself? Here was my opportunity to give dramatic expression to a love of the splendors of the great outdoors.



There began a long process of meditation. One idea wove into another until, after a full year, I had a fair concept of what the story should be. Art and nature had effected a fusion. Here seemed to be an immense undertaking, possibly out of reach of the amateur. But we get nowhere if we give up before we start. With the passing of weeks and months, I came to the belief that it could, and must, be attempted. On a beautifully starlit night I sat with a group of friends around the campfire and told them the story of the picture that I had determined to make.

A judge in a great city, tired and worn to the breaking point by the cares of his calling, disappears and finds refuge in the Adirondack lake country. He is comforted by the word of God and is healed by nature. Nearly discovered by two young girls, his story of "a missing judge" so touches their hearts that they ignore a reward offered for information about him and leave him in peace.

"You have a magnificent opportunity," was the verdict of my friends of the campfire. With that generous encouragement I kept at the undertaking. There was another full year of preliminary work and then came two years of filming.

I had wholehearted cooperation. I was permitted to visit the "morgue" of a large newspaper where I collected information about court actions and details of the disappearance of the judge. I visited a federal prison and several courthouses. When members of the Federal Bureau of Investigation learned the reason for my interest, they courteously permitted me to proceed with my work.

For months, I studied the possible locale for the New York City scenes. This research involved determining the time of the day when the lighting was favorable for Kodachrome filming. The needed skyline, the most suitable building and even a street sign with the most typical skyscraper background were selected for filming when a clear, crisp Sunday would be available.

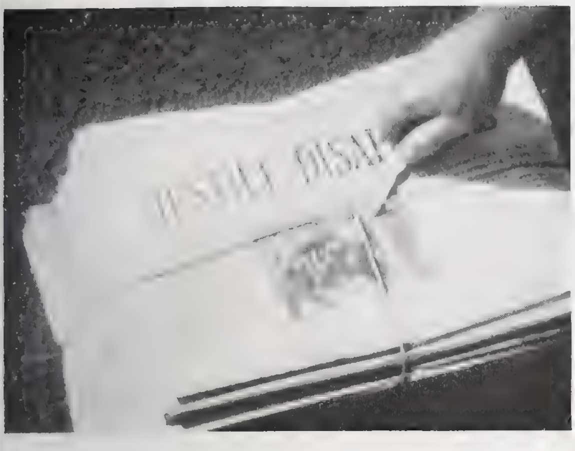
Only after I had clearly visualized what seemed to be practically every

The story of "In His Own Judgement"

EARNING THE

MAXIM AWARD

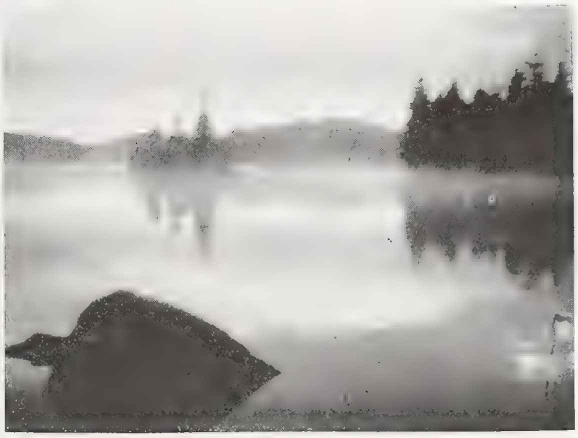
JOSEPH J. HARLEY, ACL



frame, did I commence writing the scenario, which was rewritten several times. This work is a very entertaining part of our fine hobby. It is more refreshing and more productive than falling asleep in a comfortable armchair on long, dark winter evenings.

Actual preparations for filming were not started until after the end of the second year. When I approached Charles Hooker, my brother in law, about playing the rôle of the judge, he consented, to my great satisfaction. He met all requirements of this character; handsome, white haired, he filmed exceedingly well. If he had refused to do this great task for me, when I warned him that it would mean long hard work, with less fun to him than to me, the film story would have been very different from what it is today. Although I soon came to be known as his "*bother* in law," the filming progressed without interruption, because of his good humor and patience. Additional actors were found as the need for them became evident. Plans for every little detail were worked out systematically; I visited a wigmaker who cheerfully explained the art of makeup. Fifty cents worth of mohair and a twenty five cent bottle of gum spirit were the beginning of a long beard and mustache which Mrs. Harley and Mrs. Hooker fabricated. It was impossible to duplicate the work of Hollywood experts; however, a slight "out of focus" setting of the lens subordinated the mistakes of the inexperienced "make uppers." Closeups where the beard was visible were taken on dull days or in the shade, to avoid sharp outlines. Endless preparations occupied most of my spare time during the two years of filming. A clergyman's robe was borrowed for Mr. Hooker's court scenes; a jury box was constructed from two four by six plasterboards which were then covered with wooden imitation wallpaper. When the Metropolitan Motion Picture Club Movie School had a session on lighting, I found at my disposal a battery of Photofloods and several spotlights—also a generous supply of friendly personnel from which to select the most suitable actors for the court sequence. They were all chosen with a view to having a variety of types and a variety of clothing. They were so seated that the colors of their clothing were well blended with the surroundings. Each member at this club session was asked to look into the finder and was given suggestions about lighting the scene. Naturally we had a grand time, and everybody profited from a kind of experience that most of us never had before.

There was need to construct a section of prison bars from seven eighths inch wooden dowels, to build an imitation electric chair arm, to hunt for an old open switch which was supposedly operated by the executioner. The newspaper headline, *Justice Disappears*, caused nights of tedious work. From a collection of newspapers, all the letters of the headline were cut out with small scissors, and each was separately placed and glued to a piece of paper which I secured from the local newspaper. The remainder of the front page was assembled from sections of other front pages where no war news could be discerned. Finally the finished page was blended into one uniform shade by rubbing it with a sooty rag.



I was amused to see my son swim to a nearby island on Saranac Lake and return with a big frog in tow on a long string. "Pop needs this nice big fellow for the picture," he remarked, when he was asked why he got it.

In my previous years of

[Continued on page 26]

16mm. scenes by Joseph J. Harley, ACL

Restful titles

Let statements on film blend quietly with pictures

ANNE YOUNG, ACL

THIS is a plea for tired eyes. We have all tried to read a book on a jerky train, only to lay it aside because the words jump in and out of focus. How similarly true of some movie titles! But in and out of focus is not the only fault that seems to haunt the title family.

Let us start at the beginning. A film might open with an elaborate lead title, such as *Adventures in the Lives of the Blank Family*. Then comes a series of credit titles—*Produced and directed by John Blank; Title sketches by Mary Blank; Cast of Characters: Mary Blank, John Blank, Junior Blank and Skippy Blank (the family dog); The Blanks present to their friends some scenes of their recreation during the summer of 1944.* The spectator then sits back in anticipation of a pretty elaborate movie after this pretentious title assembly. However, the film which follows is all too often a compilation of unrelated episodes of sometimes interesting and sometimes dull backyard activities of three persons and a family pet. The film is short and takes little more time to run than all the titles which preceded it.

How much better if the film had carried a simple title, such as *Backyard Vacation,* followed by *Filmed by John Blank!* The friendly, family scenes which follow are then in keeping with the simplicity of the lead caption, and it is obvious that they show the recreational activities of a man, his wife, their son and the family dog.

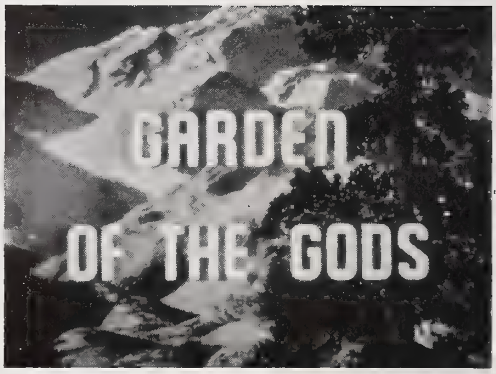
On the other hand, we have seen films which open with scenes of persons gathered together and doing things; but who are they and what are they doing? When the audience starts speculating about who is who and what they are doing, attention is drawn away from the film, and the scenes are not properly appreciated. There should always be at least a lead title which suggests what sort of film is to follow.

Another mental strain is found in titles which have uneven footage for their wording. An audience learns fast by experience. Having had to rush through the wording of one title, missing the end of it, a spectator will mentally rush through each succeeding one, only to discover that some have overfootage, and he finds himself reading them twice. This fact is hardly conducive to enjoyment of scenes that follow, however beautiful they may be. There are good general rules for length of footage for titles, that are simple to observe.

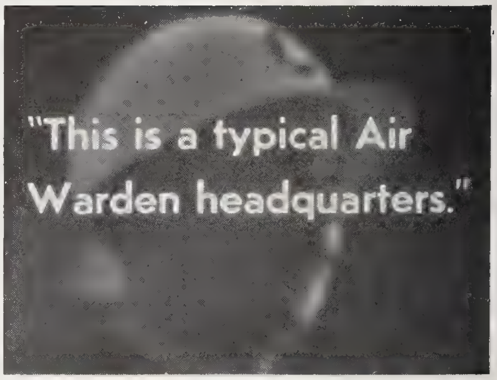
Some filmers feel that the lines of subtitles should be of equal length, requiring splitting words with a hyphen at the ends of some lines. This procedure is permissible, of course, provided the words are split properly, between syllables. But, in titles that are fairly short (and the average subtitles should be), uneven lines with good balance are often easier to read, and each word can appear as a complete unit. If necessary to get good balance, a title may be rewritten, often to its advantage.

Many fine films have used appropriate figures in the corner of the title cards, and they have added charm to the picture. When such figures are used, however, the title wording should be short and the lettering strong in contrast to the figures, for the combination calls for divided attention. Such a title also should have longer footage than if a plain background were used.

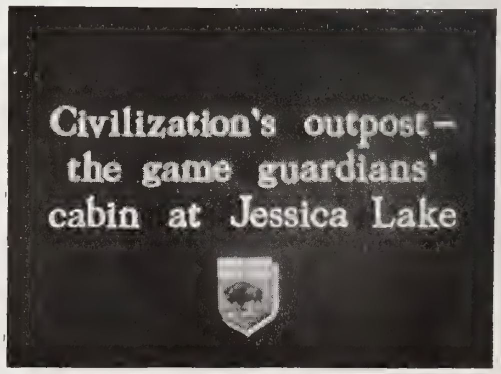
Hand lettered titles have often been used, [Continued on page 26]



• A good lead title with strong lettering and appropriate background, from a film by Norris Smitley.



• A subtitle with subject matter background that is not too obtrusive, from a movie by Parkchester Cine Club.



• A well balanced subtitle with decorative motif that does not conflict with the lettering, made by Frank E. Gunnell, FACL.

Films retailored

General principles for revising old footage

F. C. MOULTRIE, ACL

TO movie amateurs upon whom wartime film restrictions bear heavily and who may feel that they have little opportunity for progress in our hobby, these suggestions may be welcome.

The idea underlying them is that of revamping old films. Behind this idea are to be found several obvious facts of cinematography. It is upon these facts that the revamping process is based.

The actual shooting of scenes represents only about twenty percent of the work required in film production, if the film is made with proper planning and attention to subsequent important details. Titles, commentary and added music will take time for selection and preparation; this time must be in addition to the all important hours devoted to editing.

The construction of a good movie involves, in its simplest form, a number of basic factors, of which two very important are continuity and the association of ideas. Without these, a film will be merely a jumbled collection of animated snapshots. These two basic factors can be illustrated through an example. Let us suppose that we have two shots, one of an automobile speeding along a lonely highway and the other of an express train approaching at high speed. Let us further suppose that we make a filling in shot of a railroad crossing with a warning signal in operation.

These three shots are edited to achieve continuity and they are cut to produce association of ideas and tempo. The result of the editing and cutting will show on the screen in this sequence. There will be a glimpse of the signal in operation; the train will thunder down the track; there will be a flash of a speeding motor car; next will come a fairly lengthy shot of the signal in operation, followed by a slightly shorter one of the speeding car. These will alternate in quicker tempo, as the scenes get shorter. From this action, as we see it on the screen, the audience will get several things. First, it will feel the impending accident that seems to be indicated—this feeling coming from the association of ideas. Second, its suspense will be increased, as a result of the successively shorter scene lengths.

The construction of a motion picture does not depend upon factually related scenes. As long as shots are available to fit the facts that the film wishes to present and as long as these have the qualities, such as tonal value, that will enable them to be used well together, where the shots were filmed is unimportant. We are dealing with strips of film and not with factually recorded incidents. Success in movie making comes from ability to deal with the factors of continuity and association of ideas. But other things are needed.

Finesse and polish come from such matters as special lighting, angles of view, shooting effects (such as split screen), transitions (fades, wipeoffs, dissolves) and montage. The mood and style of the titles and of the commentary bring added subtleties.

In general, there had better be only one story in a film. The chief exception to this advice is, of course, the newsreel; yet, in newsreels, there are sections, and each section contains only one story. A newsreel is actually a series of short subjects shown one after another, without interruption between them. A personal record film may, because of its varied subject matter, become a picture of the newsreel type. It is well, however, to examine very carefully into the possibility of organizing the available material into individual short subjects, by the addition of filling in shots, if these can be made.

These filling in shots need not be too severely factual. If it is impossible to assemble the same subjects that are shown in scenes made at distant places, closeups can be improvised that will show hands and feet, or "stand ins" can be substituted and the filling in shots made at considerable distance, so that faces [Continued on page 27]

• Filling in shots that preserve movie's continuity are provided by closeups of hands or feet.

Hobart Photo Features

WHERE TO PUT LIGHTS

The last of two discussions of indoor illumination

HAROLD C. MARTIN, ACL

ONCE the movie amateur has tried to take pictures indoors under artificial light and has discovered how easy and sure the process can be by adhering to the basic principles of lighting, that were outlined in the first article of this series in December, 1944, MOVIE MAKERS, he usually employs more and more interiors in his filming. At the start, it is advisable that he content himself with small scenes involving one or two persons, confining the action to areas that can be lighted by not more than two or three light units. Eventually the amateur progresses to the point where, in order to film a certain scene, he must digress from the basic lighting setup and employ different and sometimes radical light arrangements.

This discussion will show how to take some of the more common scenes that cannot be handled by the basic technique and which are of the type most likely to occur in amateur scenarios.

One of these that varies the least from the basic lamp setup is found in small groups, such as those around a card table or a party at the dinner table, a typical scene of which is shown in Fig. 1, with the floor plan of the lamp arrangement shown in Fig. 2.

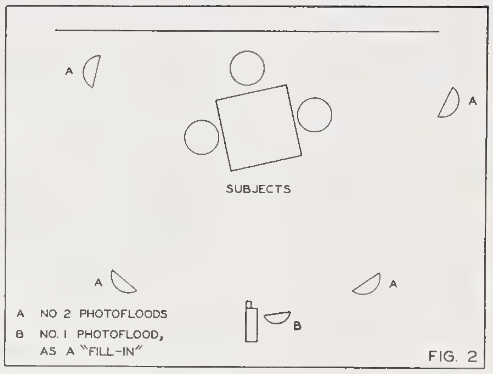
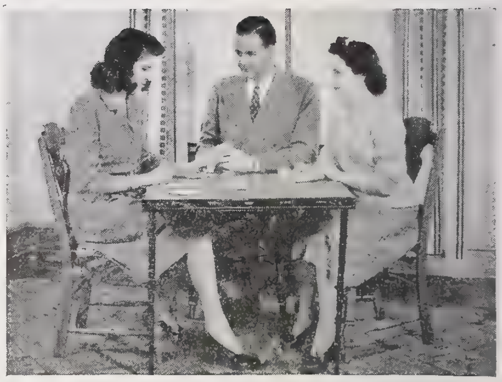


FIG. 2



• Lighting arrangement in Fig. 2 insures well rounded illumination that is shown in Fig. 1.

Fig. 1

Photographs by Harold C. Martin, ACL

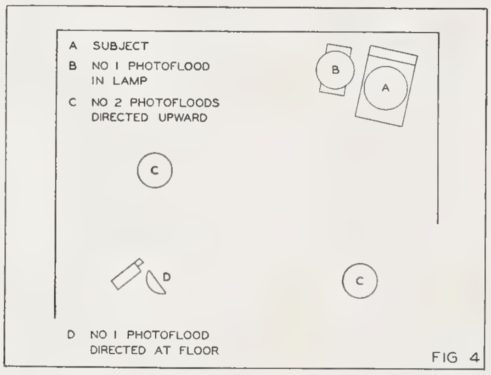
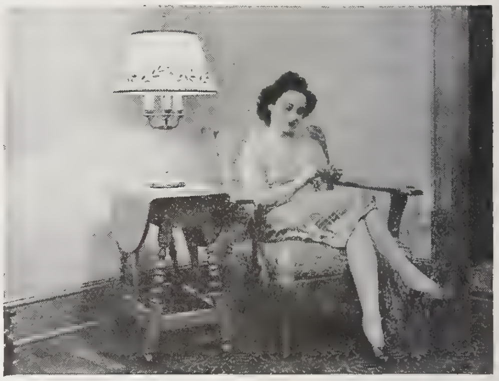

A SUBJECT
B NO 1 PHOTOFLOOD IN LAMP
C NO 2 PHOTOFLOODS DIRECTED UPWARD
B
A
C
D
C
D NO 1 PHOTOFLOOD DIRECTED AT FLOOR

FIG 4



• Lighting scheme in Fig. 4 gives effect of light from normal source illustrated in Fig. 3.

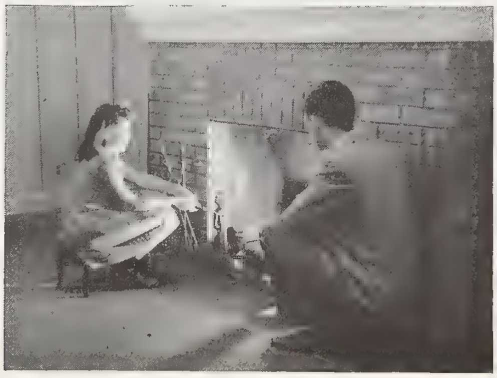
Fig. 3

You will note that the two main front lights have been placed at equal distances to the right and left of the camera and at equal distances from the entire subject area. These lamps are also located relatively high, about eight feet above the floor. In lighting this scene, the lamp on the right front serves as the key light and the left front light acts as the balance light for the person on the right of the table. In a similar manner, the left light functions as the key light for the left person, the right hand light, under this condition, becoming the balance light. We have a lamp arrangement that illuminates the two front subjects satisfactorily.

However, it illuminates the middle person by flat lighting. This condition is remedied by adding a third lamp on the left side of the group, so that the light from this unit strikes the middle person from the side and slightly from the rear, thereby improving the modeling by raising the level of illumination on that side of the subject. This light should be so directed that it also acts as a backlight for the person nearest it. Placing a fourth light on the right side will greatly aid in reducing the shadows on the background and in maintaining a uniform light on this portion of the scene.

Fig. 5

• Light placement in Fig. 6 gives illusion of flickering light in scene as shown in Fig. 5.



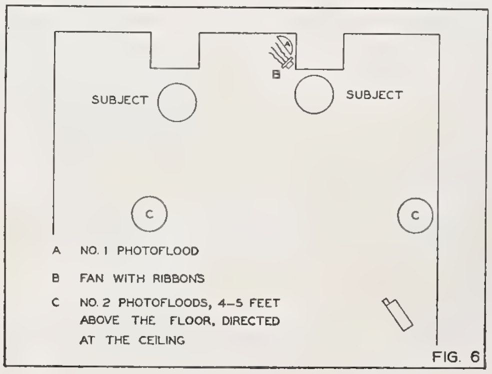

B
SUBJECT
SUBJECT
C
C
A NO. 1 PHOTOFLOOD
B FAN WITH RIBBONS
C NO. 2 PHOTOFLOODS, 4–5 FEET ABOVE THE FLOOR, DIRECTED AT THE CEILING

FIG. 6

It is very important to keep these four lights high, so that the shadows cast by each person will not fall on one of the other subjects. With the lights in this position, strong shadows will be cast beneath the table, rendering it almost black. To remedy this condition, a fifth (fill in) light may be placed near the camera, at or slightly below camera level, so located that it illuminates the region under the table. Both side lights should be extinguished when you take a meter reading.

A much different technique is required to film a scene which appears to be lighted *only* by a lamp, such as a table or bridge lamp, appearing in the

[Continued on page 28]

IT'S ALL SNOW

But a new cine world appears

ROBERT P. KEHOE, FACL

IF you like to make pictures of fairyland, you can find them in the snow. Nowhere else is it possible to approach so closely to the unreal, the fantastic and the other worldly.

I am not, obviously, speaking of a fresh snow fall in your front yard, nor even in the nearby park—unless it be an extraordinarily wild one. You must go back into the hills, into the forests climbing darkly up the mountain slopes and, finally, up to the wind swept mountains themselves. You are a stranger there on a new planet, and all the inhabitants wear glistening white robes. Mutely, almost without movement, they seem to beckon to your camera on every hand.

There is the danger, always, of being seduced by this shrouded, lifeless beauty. And yet, in *Snow on the Mountains,* I have found to my satisfaction that it is possible not only to *impart* a feeling of movement to such motion pictures, but also to film snow scenes in which there is *actual* movement. Let me analyze for you the film's construction.

The picture, through its editing, is now composed of three major sequences—the last one of which is in two related sections. It opens quietly amid the big trees, much below timberline. A fresh snow had fallen the previous night, laying a light powder along the gleaming, icy branches. Now, it was early morning; the rays of the winter sun slanted diagonally across the black trunks, and there was no wind. No setting could seem more peaceful, less cinematic.

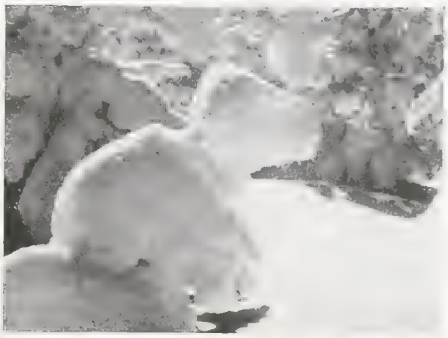
Yet there is movement in that series of scenes. By some magic, shortly after I started the camera on each new composition, a delicate bridal veil of snow would sift from the branches and float down through the gleaming air. I have been asked many times if these trees were not shaken by an unseen aid. I can give you my word that they were not—unless, of course, my accomplice might have been one which I too could not recognize. But it seems unwise to inquire too deeply into these matters. It is enough to say that, perhaps, the simple movements of my own passage through the trees would dislodge these light showers of snow.

The best scenes of such subject matter, of course, are to be had only with cross or back lighting. Under these conditions the icy coatings gleam with cold fire and the sifting veils of snow flakes are a golden mist. Exposures, I found, run from around *f*/9 to *f*/11, with the majority at the higher figure. Although the trees are in complete silhouette—which is no loss—it is only in this way that the background of sky will be of an adequate density of blue. Care, at all times, should be taken to protect the camera from the direct rays of the sun, with the shadow of a nearby tree a usually handy shield.

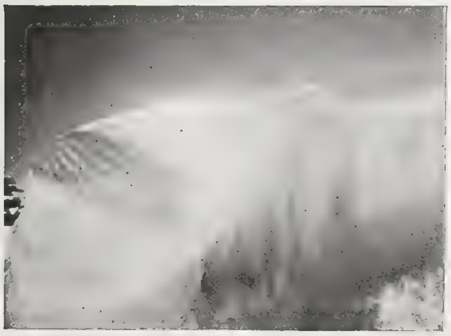
In the second sequence of *Snow on the Mountains,* although there is a drop in actual movement, there appears to be a rise in the film's emotional impact. It is composed simply of a series of squat, fantastic and sometimes threatening snow figures. These shapes you will find just at timberline, where the trees are short and stunted. Here, in the early winter, moisture freezes in successive layers of ice and snow until each ghostly shroud may reach a thickness of two feet. There seems no end to the weird and other worldly forms which nature fashions in this mystic way. You will be tempted to shoot far more of them than a good picture can ever use and, if you are like me, to select the most unreal as the most entertaining. In this latter choice you will be in error. Interestingly enough, audience reaction has proved without doubt that among these fantastic forms those nearest to some imaginable creature are the most appealing.

[Continued on page 32]

16mm. scenes by Robert P. Kehoe, FACL



• **Mountain storms, weird shapes, drifting and whirling snow and white branched trees make up the contents of *Snow on the Mountains,* a film of winter's beauty.**



AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Wm. J. Bornmann

• **New officers, sitting, and directors, standing, of the 8-16 Movie Club of Philadelphia, ACL, at sixth anniversary meeting.**

Maxim Award film première For the eighth year in succession, the traditional first public screening of the year's Hiram Percy Maxim Award winning film was held in December before members and guests of the Hartford Cinema Club, in Connecticut. This veteran group, founded in the same year (1926) as the Amateur Cinema League by Hiram Percy Maxim, has as a member Mrs. John G. Lee, FACL, his daughter and donor of the Award.

Featured on the program, of course, was *In His Own Judgement*, 1944 Maxim Award winner, which was presented in person by Joseph J. Harley, ACL, the guest of honor. *Snow on the Mountains*, a 1944 Ten Best award winner by Robert P. Kehoe, FACL, of New York City, preceded the Harley work on the club's screen. Walter O. Eitel, ACL, presided for the Hartford Cinema Club, while James W. Moore, ACL, represented the League's staff and spoke briefly about these two pictures.

New in Santa Barbara New in Southern California is the Santa Barbara Amateur Movie Club, recently organized in that mission city. The first officers include Ronald A. Beale, ACL, president; Clinton B. Jouett, ACL, vicepresident; Clarence Rouse, ACL, secretary and treasurer. Interested amateurs in the community may secure further data about the club from Mr. Rouse, in care of the County National Bank and Trust Company, in Santa Barbara.

Gold Cup in Australia There were twelve entries from five different Commonwealth communities in the recently concluded International Gold Cup Competition for 1944, sponsored by the Australian Amateur Cine Society, ACL, in Sydney, NSW. W. J. Foster Stubbs, from the host club, was the top award winner with *An Old Violin*, in 8mm. Kodachrome. Second and third prizes went to N. Chaffer (Sydney) and L. Joseph (Macksville) for *Where the Bower Birds Play* and *Second Line Front*, respectively.

Third for Winnipeg Seventy one members and guests of the Winnipeg Cine Club gathered recently in that Canadian city for the group's third annual dinner, held in Moore's Tavern, after the club had previously been burned out of its arranged for quarters in the Hotel Regis. Featured on the program was an address by Flight Officer J. E. Bunting, on *Movie Making from the Air;* screenings of *New York Calling*, from the League's Club Film Library; *Calgary to Okanagan*, from the Calgary Amateur Motion Picture Club; *Roses On Parade*, from the Octo-Cine Guild of Minneapolis, in Minnesota. A highlight of the evening was the presentation of prizes to the winners of Winnipeg's annual contest, which had been judged previously by members of the Calgary group. The award winning films, in order, were announced as follows: *To Whom the Bell Told*, by Roy Jacobite, ACL; *A Year of Gladioli*, by Bill Cartwright, ACL; *Nature Studies*, by Tony Wallis; *Land of the Nipigon*, by Anna Doupe.

Color in Capital *Color Photography* was the subject of a recent roundtable discussion among members of the Washington 8mm. Movie Club, led by G. E. Foreman, of the Bell & Howell Company, who illustrated his points with both Kodachrome and Ansco Color films. Members' films shown in connection with the discussion included *Australian Scenes*, by Bruce Davidson, ACL, of the Royal Australian Air Force; *Maine Vacation*, by Fred A. Au; *Magnolia and Cypress Gardens*, by Edwin W. Phillips, ACL; *How to Win at the Races*, by John H. Kelly, jr.; *The Heavens Declare the Glory of God*, 1944 MOVIE MAKERS Honorable Mention award winner by S. G. Lutz. Earlier Washington 8 programs have included a screening of selected members' films for a group of several hundred Waves at Barracks D, in Washington, and a group visit to inspect the cellar theatre recently completed by O. S. Granducci.

Fourth in Kenosha Three hundred members and guests of the Kenosha (Wisc.) Movie Makers Club crowded the gymnasium of the Kenosha Youth Foundation building at a recent screening of the club's fourth annual contest winners. Eldon Voelz, ACL, took the grand award for his 8mm. picture, *The Dude Angler*, the first film in this width to win the club's top honor. *West of the Mississippi*, by Arline Yonk, won first place in the 16mm. division, followed by *Our Vacation in July*, by the Reverend Edwin Jaster, ACL, with *The Land of the Sky Blue Water*, by Trudy Long, taking second place in the 8mm. class. *The Barbershop Mystery*, a club produced comedy, rounded out the program. The films had been judged earlier by members of the neighboring Ra-Cine Club, ACL.

Chicago Edison Travel films have been featured at the late fall meetings of the movie group of the Edison Camera Club, ACL, in Chicago. Victor H. Sickinger crowded an audience of 600 into the company's assembly hall for a screening of *Our American Southwest*, running 2,400 feet of 16mm. [Continued on page 38]

CREATING SEQUENCES

Uncle tells how to do it

WALTER BERGMANN, ACL

EVERY night, when I came home from work, I anxiously asked Vi if the roll of film I had recently sent for processing had come back yet. Finally, one night I walked in and, before I even asked her, she pointed to the mail on the table. Lying on its top was the little box I had been waiting for. Forgetting all about greeting the little woman, I just grabbed the box and opened it. Pulling out the reel and unwinding the leader, I held the opening shot up to the light. Boy, did it look good to me!

"Hold up dinner, Vi. I'm going to look at this reel first," I shouted. She only nodded and pointed to the screen already put up in the living room. That's the kind of a wife to have, sympathetic and understanding.

I set up the projector in nothing flat and, with fingers shaking in eagerness, I threaded on the new reel. Let's go!

What a shot that one was! The next one's better! In fact the whole reel was very good. Just lost one shot that was out of focus.

"Call in the neighbors—the Drakes, the Deacons and the Retters! Let 'em see some good pictures. What exposure! What color! What composition!"

"Don't get excited, dear," Vi said. "Eat your dinner first."

"Who's excited?"

We sat down to eat, but I couldn't keep my mind on the meal. After dinner was over and I was drying what dishes I didn't drop, Vi called up the Drakes on the phone.

"Walter has some new pictures that just came," she told them. "There are a couple of shots of your garden in the reel. Do come over at eight and see them." There was some conversation at the other end of the wire which I did not get, but Vi said, "How perfectly delightful! Do bring him over with you."

I nudged Vi and asked "Who's him?" She put her hand over the mouthpiece and said, "Mrs. Drake's uncle from the West. He takes movies too."

"Sure, invite him over. Let him see some good pictures. Maybe he'll learn how to take them like I do."

That night, the Drakes came in with the uncle.

Mrs. Drake said "This is my uncle, ——."

Before she had a chance to introduce him. I walked over and greeted him. I turned and said, "Vi, here's the man who helped me take the pictures in the park."

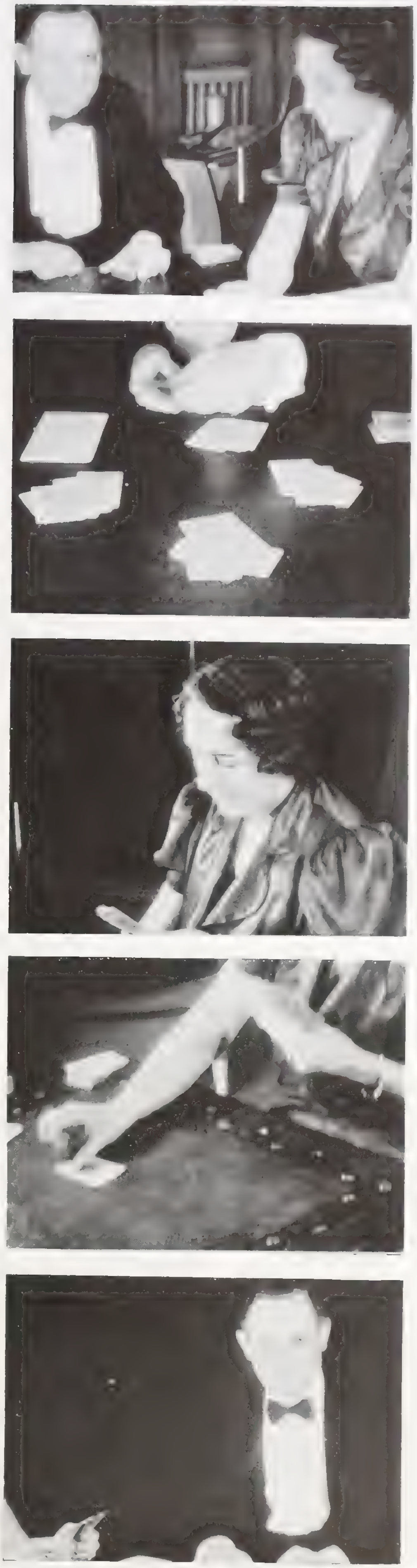
She calmly walked over to him, extended her hand in greeting and said, "Walter told me how you helped him. He was very appreciative."

He bowed, shook her hand and, with a twinkle in his eyes said. "He proved to be a very attentive and apt pupil that day. How did the pictures turn out?"

"Better than he ever made before," Vi answered.

So that was the uncle that came over to see my pictures! Well, he could learn how to take them. Sure he could. He would see all my mistakes and avoid them. It was a good [Continued on page 32]

Frame enlargements by Walter Bergmann, ACL



• Frames from a card game sequence in *Redouble Trouble*, home comedy filmed by author.

Movie Makers 10 Best for 1944

Hiram Percy Maxim Memorial Award Winner

"In His Own Judgment"
Joseph J. Harley
2 Shadylawn Drive
Madison, N. J.

"The Steam Locomotive"
Frederick G. Beach
Motion Picture Bureau
New York Central System
466 Lexington Avenue
New York, N. Y.

"Follow the Girls"
Oscar H. Horovitz
31 Montrose Street
Newton, Mass.

"Glamour vs. Calories"
Charles J. Carbonaro
46 Shepard Street
Cambridge, Mass.

"Hot Metal"
Morton H. Read
Bay State Films
458 Bridge Street
Springfield, Mass.

"Kid-Napped!"
Victor Ancona
155 West 20th Street
New York, N. Y.

"Snow on the Mountains"
Robert P. Kehoe
467 Central Park West
New York, N. Y.

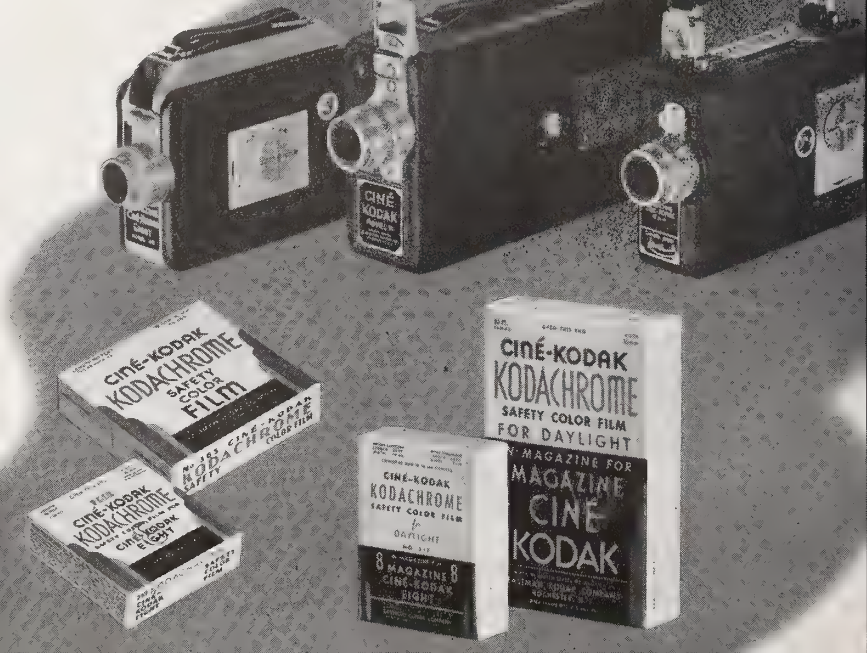
"Baie St. Paul"
Frank E. Gunnell
34 Colonial Court
Staten Island, N. Y.

"The Boss Comes to Dinner"
Ryne Zimmerman
4136 North 41st Street
Milwaukee, Wisc.

"The Call of the Lonely Wood"
Pvt. Warren S. Doremus
Co. B—204th Batt.
63rd Regiment
Camp Blanding, Fla.

Ciné-Kodak

. . . for amateur movies of prize-winning quality



May we add our congratulations...

to the tributes already paid the winners and those who received honorable mention in the 1944 *Movie Makers* "Ten Best" Contest? Outstanding work has been done... and it is a source of real gratification to us to know that Ciné-Kodaks and Kodak equipment and film had important roles in the production of these winning pictures. We are particularly proud that all of the "Ten Best" pictures were exposed on Ciné-Kodak Film—either black-and-white or Kodachrome.

EASTMAN KODAK COMPANY
Rochester, N. Y.

Honorable Mention

"As Ye Sow"
Walter Bergmann
30 Alta Drive
Mt. Vernon, N. Y.

"Bohemian Boloney"
Werner Henze
3927-A Keokuk
St. Louis, Mo.

"Down Mexico Way"
Lester F. Shaal
39 Norwood Ave.,
Edgewood
Providence, R. I.

"Permanent Color"
Helen H. Loeffler
490 Bard Avenue
Staten Island, N. Y.

"The School of Physical Sciences"
Mervyn V. Miller
Box 1178
Stanford University, Calif.

"Elysium"
W. R. C. Corson
40 North Beacon Street
Hartford, Conn.

"New Guinea Newsreel"
Lewis B. Sebring, Jr.
66 Parker Bldg.
Schenectady, N. Y.

"Mohawk Pals"
Frank E. Gunnell
34 Colonial Court
Staten Island, N. Y.

"Reflections"
Henry E. Hird
401 Mountain Avenue
Ridgewood, N. J.

"Revelation"
Hans J. Theiler
121 Hill Street
Whitinsville, Mass.

"Sunstruck"
George Mesaros
15 West 36th Street
New York, N. Y.

"The Heavens Declare the Glory of God"
S. G. Lutz
2043—38th Street, S. E.
Washington, D. C.

"Clinical Types of Mental Deficiencies"
PFC Jon B. Goldsborough
SU 3663 ASTP
2117 West Jackson Blvd.
Chicago, Ill.

"The Silent Alarm"
Ernest Kremer
111 Nostrand Avenue
East Hempstead, N. Y.

"Turf Tales"
Leonard Bauer, Jr.
Enfield Road, Enfield
Oreland, Pa.

Kodak

The Clinic

Technical comment and timely topics for the amateur

Light control Herman B. Getter offers what is, in effect, a diaphragm for projection lenses. He writes, "Showing films in rooms of varying length, I found very often that the projection light was too intense. Rather than carry an assortment of bulbs, I hit upon a simple expedient to control the amount of illumination desired. An adapter was devised, to fit over the end of the projector lens, from a section of cardboard tubing found in a roll of paper toweling.

"Through two slots cut on opposite sides of the tubing, about two inches in front of the lens, I inserted a slide, with apertures of varying diameter cut in it. The amount of light reaching the screen can be controlled by sliding the proper aperture into position.

"This device also proved itself useful in screening a film which was uneven in exposure. When an overexposed section appeared upon the screen, the slide position was changed to the proper aperture." A sketch on this page shows the device. As a precaution, in using Mr. Getter's scheme, it is suggested that the tube should not be longer than four inches.

Double duty Maurice B. Cuba makes the following interesting observation. "For the movie maker who owns both an Eastman 8mm., Model 90, magazine camera and a Leica still camera, here are several ways in which he can combine both outfits.

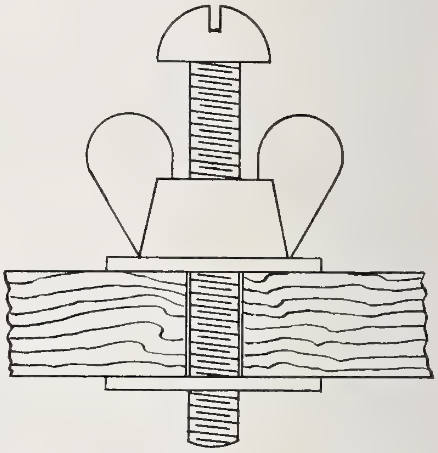
"To make use of his Leica filters on the movie camera, let him place the Kodak adapter ring (Series V) over the 13mm. lens; all the Leica filters will fit perfectly over this ring. Thus he can save himself the expense and inconvenience of two sets of filters and at a cost of less than two dollars for the adapter ring.

"To use the magazine camera to make rewinds, it is necessary at one point to cover the lens. Since no lens cap is supplied with this model, again place the same adapter ring over the lens and place over this ring the Leica lens cap. It will fit perfectly.

"Leitz provides an adapter which makes it possible to use the standard 50mm. Summar *f*/2 lens as a two inch telephoto lens on the 8mm. camera. No special viewfinder is necessary, since the Magazine 90 already has a 50mm. viewfinder built into it."

Camera clamp G. A. Gauld, ACL, sends from England this practical suggestion. "It is often necessary to fix a movie camera to a baseboard. It can, of course, be done quite easily by providing a spigot which will fit the camera tripod bush and by screwing it to the baseboard. However, if the camera is to be screwed down tight, it will always be in the same position. Furthermore, if another camera is used, it will not necessarily be tightened in the same position as the first one. To overcome this difficulty and to enable any camera to be locked in any position as required, the very simple convenience shown in the sketch on this page may be employed. The only items required are a quarter inch, twenty thread machine screw, and a wing nut to suit it, and two washers which protect the wooden surfaces.

"In use, a clearance hole is drilled through the wooden baseboard, the wing nut is run on the screw, one washer is slipped over, and the screw is then inserted through the hole and tightened into the camera tripod bush. The wing nut is then tightened; now the camera may thus be locked in any required position. To alter its position, it is necessary only to slacken the wing nut, turn the camera to the new position and tighten the wing nut again. This mounting on a homemade tripod will give something very near to the equivalent of a panoramic head. It is a handy addition to the field kit, and it may be called into play in some awkward positions where the tripod cannot always be used."

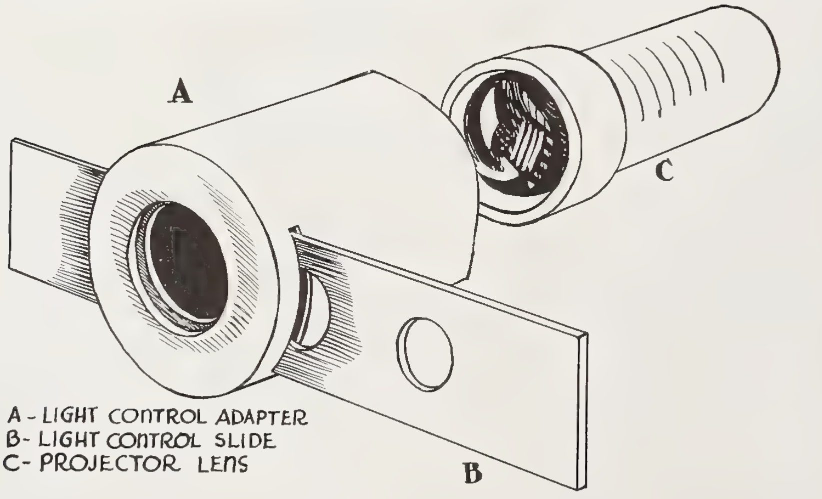


• Easy and practical method of providing serviceable camera clamp.

Clean labels Frederick G. Beach, FACL, supervisor of the Motion Picture Bureau of the New York Central System, ACL, contributes this very practical insurance of long service from film can labels. "We have solved a long standing problem of keeping labels on our film cans clean by a plan which others may find helpful. We type the film title on adhesive tape and apply it to the film can. We then give the tape two or three coats of transparent nail polish. This polish will give a glossy finish to the tape and will prevent it from drying. Above all, it will keep the tape clean. Before we tried

[Continued on page 37]

• Device for controlling amount of light that reaches screen from projector lamps is built simply and at no expense.



Practical Films

The general movie used for various purposes

16mm. scenes by United Specialists, Inc.

BOY AND DOG

Out of the Heart is the story of a boy and his dog. Each experience they go through together teaches the boy qualities which will make him a better youngster, a more desirable member of the community and eventually a broader man. From his pet the boy learns obedience, affection and training. The picture, filmed by United Specialists, Inc., of which Louise Branch, ACL, is president, was produced in cooperation with the Massachusetts Society for the Prevention of Cruelty to Animals. It comprises one reel, 16mm. black and white and color, running eleven minutes.

Prints will be distributed nationally by Filmedia Corporation, 159 East 35th Street, New York City, on a sales basis.

U.S.C.G. NEW WAR FILM

Striking evidence of the wide serviceability of Kodachrome film is offered in *Beachhead to Berlin*, a recent Warner Brothers release, which was recorded originally on 16mm. Kodachrome by United States Coast Guard cameramen. It was enlarged to 35mm. Technicolor for theatrical showing. A report of the preparatory and the landing phases of the invasion of France, the film story is told from the point of view of a chaplain in the United States Navy, serving with the Coast Guard. It is said to be the first motion picture that pays special tribute to the officers of the Chaplain's Corps. Naval chaplains serve with the Coast Guard, which has no chaplains of its own.

The fifteen Coast Guard cinematographers were engaged for more than six months in recording the footage of *Beachhead to Berlin*. From 15,000 feet exposed, the final selection by Warner Brothers included 700 in the Technicolor "blowups." The unused material will be stored in the Coast Guard's film library for historical reference. The shooting took place under the supervision of the U.S.C.G. Motion Picture Unit's Color Film Section, responsible for *Task Force* and *United States Coast Guard Academy*, previously reviewed in Movie Makers. This color section, under the direction of Ensign L. W. Durant, USCG, was created in 1938 for the purpose of determining the serviceability of color film in record movies for the Coast Guard. It has demonstrated that Kodachrome is an ideal medium for combat filming.

The filming party had stirring adventures in making *Beachhead to Berlin*, having been shelled many times. One cinematographer escaped when men on each side of him were killed, as the ship on which he was working received direct hits. Citations for merit have been given to individual filmers for their work. Although the Coast Guard's duties are primarily concerned in wartime with transport and supply, they are hazardous and varied. In addition, during the French invasion, more than 1,000 men were saved by Coast Guard units from drowning in the Normandy surf.

Although the Warner Brothers release is 35mm., the Coast Guard will provide 16mm. Kodachrome prints for showing at church, club and similar meetings, following the theatrical run, which is expected to last from three to five months.

INSECT DAMAGE

Dealing with the vitally important factor of pest control, the film, *Guardians of* [Continued on page 30]

• Frame reproductions from *Out of the Heart*, recent production of United Specialists, Inc., featuring relations between children and animals.

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

D. E. B. STEVENSON

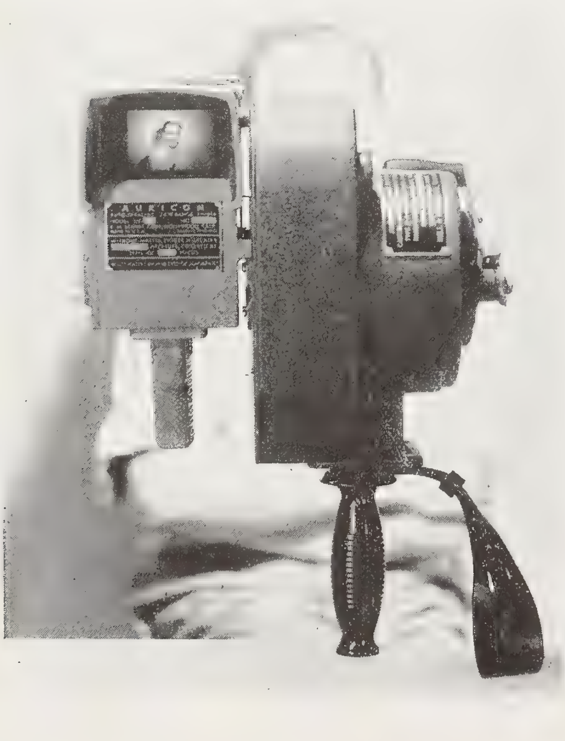
Auricon finder The E. M. Berndt Corporation, 5515 Sunset Boulevard, Hollywood 28, Calif., announces the new Auricon Automatic-Parallax View-Range Finder which gives the filmer an exact duplicate of a scene as it will appear enlarged on the screen.

The finder, combining automatic parallax compensation with a view finder and range finder, gives an accurate image and is easy to use. The device permits measuring the distance from camera to subject, which is then set manually on the taking lens. The image provided on a ground glass plate is needle sharp, erect and correct from left to right. It appears in the front of a shadow box, for maximum contrast and visibility, and it is so sharp that a newspaper headline can be read at fifteen feet or an airplane can be located while it is just a speck in the sky. There is no dilution of the image and no reflection; the cameraman does not see his own image in the finder, even in bright sunlight.

The finder may be held directly against the forehead on a cushion of sponge rubber, or the image may be viewed from behind the finder, regardless of the exact eye position.

Parallax is automatically compensated for; whatever is sharply focused in the finder is corrected for parallax by optical means inside the finder whose casing can be attached firmly to the camera body, to prevent accidental blows from disturbing alignment. A cam plate, specially designed for the camera to be used, determining displacement distance between camera and finder lenses, can be installed with a screwdriver.

Although the illustration on this page shows the attachment on a 35mm. camera, it can also be used with 16mm. instruments. For the Ciné-Kodak Special, a finder mounting has been designed to enable magazines to be changed without displacing the finder. Used with 16mm. cameras, the device covers lens fields ranging from the 17.5mm. wide angle lens to the six inch telephoto lens.



• New view and range finder of E. M. Berndt Corporation focuses on ground glass and corrects for parallax.

Capstaff honored John G. Capstaff, in charge of a photographic division of the Research Laboratories of the Eastman Kodak Company, was recently the recipient of an honorary fellowship in the Royal Photographic Society, one of the highest honors in the photographic field.

This is the second signal honor for this veteran researcher in recent weeks. He received, as well, the progress medal of the Society of Motion Picture Engineers for work resulting in a significant advance in the development of motion picture technology.

Born and educated in England, Mr. Capstaff joined the Eastman Kodak Company in 1913 in charge of filter production and all related experimental work. By 1914 he was engaged in processes of color photography. Later he worked out the practical reversal methods, now employed in developing amateur motion picture film, and did the major part of the basic work leading to their successful introduction by the Eastman Kodak Company. He has devised many improvements in photographic equipment and film developing machines and he adapted to practical use the first Kodacolor amateur motion picture process, introduced in 1928.

Challenge accepted Castle Films, Inc., 30 Rockefeller Plaza, New York 20, N. Y., reports that, following publication of an article in December, 1944, MOVIE MAKERS, *A Challenge to Amateurs,* a growing interest in and an increase in sales of back numbers of the Castle *News Parade of the Year* have been noted. The films, obtainable from cine dealers, are in four sizes and lengths, in 8mm. and 16mm. silent versions and in a 16mm. sound version; they contain all the major events of the year.

The 1944 reel shows United States troops smashing across the German border near Aachen, highlights of the Allied liberation of France and battle sequences in Belgium and Holland. Glimpses of the Russian army in East Prussia and of Pope Pius receiving and blessing Allied soldiers are included. Many South Pacific events are presented with scenes of General Douglas MacArthur; the conclusion of the film offers footage of the Presidential campaign.

New Craig post It has been announced by the Craig Movie Supply Company that Paul Bradley, formerly of Leitz, Inc., has been appointed as the Craig representative in the Pacific Northwest. Covering the Oregon and Washington areas, Mr. Bradley will have headquarters in Seattle. He is an amateur magician of standing.

Fraprie's Annual The fifty ninth volume of the *American Annual of Photography,* for 1944 and 1945, has been issued by the American Photographic Publishing Company, 353 Newbury Street, Boston. (200 pages, exclusive of advertisements, with indexes; seventy seven pictorial illustrations; cloth $2.25, paper $1.50.) In this well known annual symposium of good still pictures, the movie maker will find an interesting discussion of *Aspects of Color,* by Lloyd E. Varden, and a fresh point of view of natural illumination in *Light from the Sky,* by Floyd E. Somerville. Other articles will interest still filmers. The annual is edited by F. R. Fraprie and Franklin I. Jordan.

Film catalog The twentieth annual edition of that valuable perennial, *1000 and One* (paper, 144 pages and covers, $1.00), has been

[Continued on page 35]

FILMS BRING UNITY

How CIAA shows the Americas to each other

GILBERT SONBERGH

WHEN Alexander F. Victor, George Eastman and other pioneers introduced 16mm. projection more than two decades ago, they probably did not dream that, having achieved its majority, the new system would then constitute a factor in inter American relations. But such is indeed the case.

When war broke out in September, 1939, Axis agents were active in many South American countries. The 16mm. sound film was adopted by Uncle Sam for the single general education task. That the billions of softly clicking frames have done the task well is now proved by the fact that twelve countries south of the United States and Mexican border are today war allies of the United States; all the American republics have broken diplomatic relations with the Axis. This diplomatic victory was no accident.

One essential in education by film or any other aid to learning is a willing and eager student. That South Americans fully qualify in this respect is best illustrated by a somewhat pathetic incident in a lecture tour of other American republics by the producer, Julien Bryan, whose party struggled far up the river Paraguay to Puerta Casada, a 2000 square mile, cactus covered desert that is the quebracho lumber center for the production of tannic acid. Here three or four thousand people live and work, all employees of a single family which owns the huge tract. Mr. Bryan's sound projector had been set up outdoors, at night, and an audience of some 700 spectators had gathered. More than half of them had never seen a motion picture, let alone a sound film, and they frankly did not believe in the alleged "cinemagic."

• City officials and invited guests in Municipal Building at Sao Paulo, Brazil, see premiere of CIAA film of that city.

At the zero hour, Mr. Bryan discovered that his films on the United States, by some unfortunate circumstance, had not arrived on schedule. It began to look as if the unbelieving audience would win this first round. Undaunted, Mr. Bryan dug out a 2000 foot technical training film on the Bell Airacobra and also one that explained how to make a parachute jump. Somebody had left it on the projector! He ran it off, creating much excitement. After seeing this air action, the audience had such fondness for the movies that Mr. Bryan was obliged to run the film three times.

The Office of the Coordinator of Inter-American Affairs was established in July, 1941, "to provide for the development of commercial and cultural relations between the American Republics and thereby to increase the solidarity of this Hemisphere and further the spirit of cooperation between the Americas in the interest of Hemisphere defense." Nelson A. Rockefeller was named Coordinator. His dual purpose job was to improve inter American commercial relations and to wage "psychological warfare" against the Axis. At work on the latter are four major branches, including that devoted to use of motion pictures.

John Hay (Jock) Whitney was the first director of the CIAA Motion Picture Division. Now in the United States Army Air Forces, he was succeeded by Francis Alstock, his former assistant in the 35mm. field. The film division set up offices in New York City with a double aim. First, it suggested to the Hollywood industry that, in the spirit of good neighborly relations, certain undesirable sequences from entertainment films should be eliminated when the pictures are edited with Spanish or Portuguese titles or "dubbed in" sound track. Latin American "gigolos" and "villains" were frowned upon. Industry cooperated 100 percent. Every major studio now employs a Latin American adviser on the lot.

The second aim was to build a 16mm. distribution system to carry educational and cultural films to those people who seldom or never see 35mm. programs; this plan would serve as a medium of instruction in many vital subjects, and it would also bring to the citizenry of North America sound films about the lands, the life and the spirit of the South Americans.

The first problem was selecting and obtaining equipment. With Uncle Sam tooling up for war, most of the 16mm. sound projectors were requisitioned by Army and Navy training centers as fast as they came off the production lines. Late in 1941, thirty Bell & Howells were supplied to the CIAA. Some 250 projectors are now busy speaking Spanish and Portuguese at this writing, and another hundred Victor units are "on order."

The theatrical film industry helped out with film material by making available all 35mm. short subjects—and by arranging to produce twenty

[Continued on page 37]

Earning the Maxim Award

[Continued from page 13]

camping on Saranac Lake, I had never noticed the abundance of toadstools and fungi that grow in wet patches of the woods. I had to get interested in color filming to be able to see the beauty of these jewels of the blackest part of the forest. It was far too dark in the woods to film them where they dwelt, so we applied the Mohammed and mountain principle; the toadstools were carefully removed with as much earth as it was feasible to handle. Each plant was so delicate that only the greatest of care made its transportation to our island possible. All were placed in the shade near a sunny spot under the pines where the framing and focusing were done. When I was ready to shoot, sunlight from a mirror was pointed at the plants. Exposure to sunlight quickly faded their color, and the little, becapped fluffies of the woods rapidly shrank to inconspicuous dwarfs. All this work was done with a two and a half inch telephoto lens, so that toadstools as little as one inch in height cover practically the entire frame of the film.

This endless attention to detail and the subsequent good fortune of having each shot turn out to be a satisfactory scene made the filming an absorbing task. If more footage than was really needed was taken, it was with the idea of having more material to select from. A careful record of exposures was kept in a separate column of the script. This record removed all guesswork from the "retakes."

I have read little about composition, and I can give but meager advice about it. Looking through the finder will tell anybody much more than can be learned from books. There is always one particular framing, among the many views, where the background, foreground and the rest of the scene appear pleasing to the eye. Here is where the tripod comes in handy. You look for the best framing, and the tripod will hold the camera steady until you have finished attending to the many details of measuring light and focusing. When you finally find the right combination for a perfect frame, you have less temptation to "panoram."

Yes, I do use an exposure meter. You need one less in filming an average, flat lighted scene on a sunny summer day when *f*/8 would be the rule for Kodachrome. However, back lighting gives very pleasing effects, and the illumination falling on the shady side of your object may vary greatly. A little experience with these valuable yardsticks of light and some common sense in their use will help everybody to get good results from Kodachrome, where the latitude is so much less than with ordinary black and white film. If I wanted an unusual effect in lighting, I made test shots, a few inches long, on the end of my magazine film. One or two feet are hardly sufficient for an average scene, and the short end lengths, otherwise useless, are well suited for test shots.

It is a wonderful experience to see your imagined story become a permanent record on film. It is even a greater experience if you, as a lover of music, can heighten its effectiveness by playing records of a very individualized choice, to enhance the artistic impact. Dvorak, Sibelius, Liszt and Goldmark have contributed great musical works to the available repertoire. Some of them I have known for decades; others I have heard over the radio in recent years.

Whenever a broadcast selection has impressed me, I have been quick to call the studio the following day. Thus it has been possible to assemble a well matched musical background, to emphasize a particular mood in film. The music supplements the picture, but never dominates it. Like all other phases of planning, music, to me, is of utmost importance. Franz Liszt's tone poem, *Les Préludes,* found a place in my picture in spite of the fact that most tone poems are so dramatic and so compelling in themselves that an audience will rather listen than look.

I attempted to maintain a flexible attitude about the film's music, never hesitating to make a substitution when a more appropriate musical statement could be found. Thus, the process of selecting music starts with the first ideas about the film story, and it may continue even after several showings of the completed picture. I believe that music is an integral part of the whole production.

In the immense space in which a filmer's imagination can roam, there are many ideas that can be given lasting expression. The mechanics of the execution should be a part of the pleasure of creation. If a motion picture is given the highest honor of the Hiram Percy Maxim Memorial Award, a Ten Best rating or if it becomes only a modest little record of family life, it deserves the very best that the movie maker has.

All worthwhile things in life, such as God's quiet glories which Justice Quade found in the splendor of nature, are won through enthusiastic, thoughtful and courageous effort. Making a movie is no exception.

Restful titles

[Continued from page 14]

and some very successfully. However, unless you are proficient at lettering, it is better to confine such writing to a signature for the credit title. In a long title with uneven hand lettering, the spectator with the tired eyes mentally straightens each character and line, only to lose the thread of thought.

Action backgrounds are splendid for some films, if they are smoothly accomplished. For example, a movie of a trip might show a speeding train double exposed in the background. Be sure, however, that the train keeps moving in one direction as long as the wording remains on the screen. To have successive trains run through the scene gives the impression that the locomotive had stopped and started periodically, thus drawing the eye's attention to the action in the background, rather than to the title which presumably is important enough to be read comfortably.

Another special effect that is often misused is the title that wipes on and off. Repeatedly used for subtitles, a strong line—curved, straight across or diagonal—approaches inevitably like the knife of a guillotine coming down on its victim. The poor audience contemplates its repetition and collectively shudders. Titles, after all, are punctuation in a film's story, and they should be unobtrusive as such. Let them ease themselves in and out, but let them stand and deliver while they have a message to offer.

Now we come to "location" titles. A film of a summer camp vacation might well have a lead caption made of rustic twigs; but, if all the subheadings are made up of twigs, the film's observers will probably long for an axe. Straightforward, printed or typewritten subtitles need no more embellishment than perhaps a spray of pine needles in the corner, if one must keep the mood throughout.

All the foregoing points are concerned with any film, be it black and white or color. However, there is one point that applies to color alone. If one uses a strong, primary color for the background of a fairly long title, such as black letters on a brilliant red card, the spectator's vision will be concentrated inevitably on the color. The following scene may be a very beautiful Kodachrome shot, but, to the eyes of the viewer, a bright green blob will momentarily appear, since staring at one strong color will cause one to see an after image of its complementary color. It is much safer and more pleasant to stick to pastels for background colors with Kodachrome.

If you will choose your titles with regard to the eyes of your audience, people will bless you and say that your films are wonderful!

Films retailored

[Continued from page 15]

will not be recognizable. In such cases, the filling in shots must be as brief as possible.

We may bring new life to this revamped material by tinting and toning. Perhaps, new transitions can be devised with special equipment, if you have it, such as matte boxes and fading devices of various kinds. Again, factual recording is not needed here. Imagination will serve better.

The organization of a revamping effort is relatively simple. The available footage should be critically inspected with a view to analyzing it thoroughly and impersonally. Next, a rough synopsis is made of the new story that we believe can be made from the footage. In this listing, we leave a wide margin upon which critical comments of each scene are written. Continuity, tempo and titles are considered. Do the existing titles give the audience a "shut out" feeling? Is there too much of "our" trip to Mexico and "our" visit to Mexico City?

The material is analyzed, to determine how many short subjects can be made from it. Do these need additional shots or can they be edited without additions? What seems to be wrong with the film, anyway? Let us run through it again, to nail down the trouble. The result of this examination may be somewhat like this: numerous over or underexposed shots, kept in for sentimental reasons; poor continuity; shots that rightly belong together are widely scattered; titling not uniform in style, poorly executed and badly worded.

The remedy is now planned. A continuity is devised with well worded titles. All poor shots are taken out. If they are to be saved for sentimental reasons, they are preserved elsewhere with their own, private set of titles. If any badly underexposed scenes must be retained, to fill out the continuity that has been determined upon, these may (if in black and white) be capable of improvement by reduction in tonal value. Loss of detail caused by overexposure cannot be corrected.

With these preliminaries out of the way, we set to work and do our revamping, always remembering the magic phrases—continuity and association of ideas—and never forgetting tempo.

GARDEN HOSE RAIN

The spray of a garden hose, properly controlled by an adjustable nozzle, can easily be used to simulate rain in closeups. But remember to keep your lighting *dull*. If outdoors, shoot on an overcast day or in shade. If indoors, diffuse your lighting. Real rain does not generally sparkle.

No. 17
SPOTLIGHT

A popular spotlight—unique and attractive! The most useful scientifically and mechanically perfect unit for the up-to-date photo studio or advanced amateur. Its adjustability and flexibility for various kinds of work requiring light effects, make it the most desirable accessory to a photographer's equipment.

The adjustable porcelain base can be fitted with a No. 1 photo flood or a 500 watt T 20 bulb, and may be brought into perfect alignment so as to get either a maximum degree of a clean, white and sharply outlined spot of light, or a diffused light so often desirable for obtaining soft effects.

Complete with No. 2 Tripod

$36.90

Tax $6.22

WITH SPOT LENS

The front removable attachment carries two lenses. This feature as well as the large condenser lens incorporated in the main body of the outfit, and the adjustable diaphragm apertures make it possible for the operator to throw a spot of light as small as an inch in diameter or to give a light area up to ten or twelve feet. The tilting device at the rear permits the operator to throw the spot of light in any desired direction or angle.

MAIL ORDERS FILLED

Willoughbys

World's Largest Camera Store
Built on Square Dealing

32nd St. near 6th Ave., N. Y. 1, N. Y.

WITHOUT SPOT LENS

McGEE'S
SPECIALS for MOVIE FANS

You Don't Take a Chance With McGee's—All Merchandise Sold With Money-back Guarantee

12 200ft. 8mm Reels and Cans	4.48
12 400ft. 16mm Reels and Cans	5.98
1200 ft. 16mm Reel	1.95
1600 ft. 16mm Reel	2.50
30x40 Tripod Screen	7.50
37½x52 Tripod Screen	8.95
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Where to put lights

[Continued from page 16]

scene. See Fig. 3. In this case, the table lamp functions as the key light, and sufficient balance light should be added to raise the illumination in the shadows to about one third or one fourth that of the area lighted by the key light. This balance light must be highly diffused, in order to provide an even, overall light that casts no shadows, thereby retaining the effect of the single light source.

This effect can usually be accomplished by placing a No. 1 Photoflood in the lamp appearing in the picture. In addition, two No. 2 Photoflood lamps, located four or five feet above the floor, are pointed upwards at the ceiling, being tipped slightly in the direction of the subject. In some instances, it may be advantageous to use a fourth lamp to illuminate the floor area in the foreground, if the floor covering is very dark. Fig. 4 gives a typical layout for this type of picture. If the fourth lamp is necessary, it must be kept high and directed downward, so that none of the light from it strikes the subject.

A third type of shot that the amateur will wish to use and one which requires careful handling is the fireplace scene, of which Fig. 5 is typical.

In cases such as this, the light from the fire will usually be inadequate for optimum exposure; hence the entire lighting effect must be "faked." Fig. 6 shows how this may be accomplished. A No. 1 Photoflood light is placed in the lower back corner of the fireplace farthest from the subject, where it cannot be seen by the camera. This light is the key light, and, if used alone, it would illuminate only the front of the person or persons facing the fire and the floor area directly in front of the fireplace; the rest of the scene would be recorded totally dark. To show the details in the shadows, two No. 2 Photoflood lamps are directed at the ceiling, as in the previous example, in order to provide a diffused light throughout the scene. The intensity of this diffused light, in this case, should be kept to one fifth or one sixth that of the key light as measured on the subject, *from the angle of the camera, holding the meter close to the subject's face.* In this way, just sufficient supplemental light will be provided to make the general details of the room distinguishable on the film.

To secure the flickering effect produced by a real fire, a small fan, with short lengths of ribbons tied to the guard, should be so placed to one side of the light in the fireplace as to allow the ribbons to blow in front of the light, thereby modulating the key light intensity.

The trick of allowing ribbons to blow in front of a light to give a flickering effect can be employed in any condition in which a rapidly flickering light is assumed to be the illuminating factor. Scenes showing the faces of people who are supposed to be watching a fire, a burning building or a movie screen are common examples.

Quite often, amateur scenarios call for a scene in which the overall level of illumination is to be changed at some definite point during the "take"; a shot of a person entering a darkened room and turning on the room lights would be of this type.

The first precaution to be observed in filming such a scene is that at no time should the screen be completely dark. During that part of the scene in which the room is *supposed* to be totally dark, enough illumination should be provided to give a weak image on the film showing the general details of the room. To film the scene properly, two electric circuits for the photographic lights are necessary. One circuit, which we shall call the main circuit, should control about four or five times the amount of illumination of the other or secondary circuit. Both circuits, when burned together, should provide sufficient light to illuminate the scene adequately.

The filming procedure is as follows. With both circuits turned on, a meter reading is taken and the lens diaphragm is adjusted accordingly. The main circuit is then turned off and the filming is started with just the light provided by the secondary circuit. Exposure under this decreased illumination will give an underexposed image in which sufficient details of the room will be recorded, to render them visible when the film is projected. At that point in the action, when the room lights are supposed to come on, the main circuit is turned on, bringing the lighting up to normal, while the filming continues.

To simulate a scene in which the lights are turned out during a "take," start to film with both circuits turned on; then, at the proper time, turn off the main circuit and finish taking the scene by the light furnished by the secondary circuit.

It is possible to adapt parts of the lighting techniques already outlined to fit a variety of different situations.

For instance, the use of lights directed against the ceiling, to give an overall soft light, will be found very useful in filming young children and babies, as it provides a highly diffused illumination under which young children act more naturally than if they have the distraction of strong and frequently hot lights shining directly at them. Often a small amount of front light, in conjunction with this diffused light, may be advisable for improved modeling.

In many homes, much of the customary illumination in the room comes from ceiling or wall fixtures. If the key light is placed relatively high in filming interiors, the illusion of this type of lighting can be produced successfully. Keeping the key light high will also throw the main shadows downward out of the picture area on closeups and medium shots. The lighting of interiors should always be so handled as to create a natural effect.

If table, wall or ceiling lights appear in the picture area, they should be lighted, using regular Mazda bulbs; otherwise they will appear dull and lifeless.

When the action being filmed calls for the subject to move toward or away from the camera, the key and balance lights should be kept as far from the subject as possible, consistent with good exposure and light balance; hence, as the subject moves to or from the camera, the intensity of the light striking the person will remain relatively constant. This factor is important, due to the "inverse square" law of light. For example, if the lights are placed eight feet from the subject and the subject then moves two feet nearer the light source, there will be an almost 100 percent increase in the illumination on the subject, while the intensity of the light on the background will remain the same. On the other hand, if the lights had been located twelve feet away from the subject and the subject had then moved forward two feet, only about a thirty percent increase would have resulted, a range well within the latitude of both the emulsion and the processing.

Care should be exercised to maintain the intensity of the background constant for all scenes in the same sequence taken on any set. As lights are relocated for closeups, medium and long shots, it is quite probable that the brightness of the background will vary even though the light reaching the subject has been held constant. This variation will have the effect of changing the density of this part of the picture from scene to scene. It may be overcome by using separate lights to illuminate the background. By this method, as the intensity of the frontal light reaching the background varies, the background lights can be adjusted to maintain the background brightness at the same constant level. This adjustment is easily accomplished if a meter reading is taken of the background area, before filming each scene, and if the supplemental lights are moved forward or backward, so that the total light reaching the background always gives the same meter deflection.

The serious amateur will find it well worth the cost of a roll of film to use it solely for experimental purposes, filming several scenes of the types that we have discussed, varying the bright-

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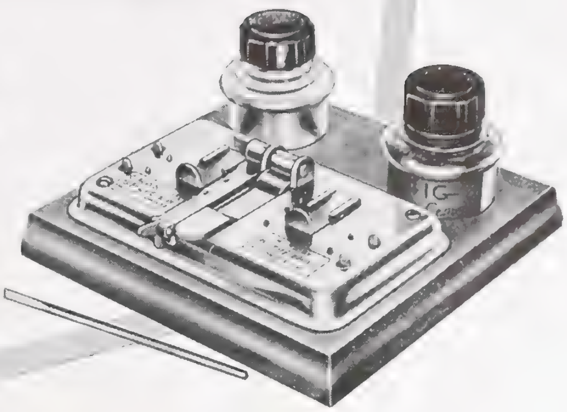

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ness ratio of key to balance lights. The information so gained would prove of immense value in planning and filming future pictures.

The author wishes to express his appreciation to George R. Furman for his assistance in preparing the illustrations used with this article.

In closing, it is suggested that any amateur interested in doing a wide variety of interior filming should read *Lighting Personal Movies* (booklet published by the Amateur Cinema League, Inc., and available only to League members) and an excellent article entitled *Illumination in Motion Picture Production*, by R. G. Linderman, C. W. Handley and A. Rodgers, published in the *Journal of the Society of Motion Picture Engineers*, Vol. 40, pages 333 to 367, 1943. This article also has a quite complete bibliography.

Practical films

[Continued from page 23]

Plenty, displays the interesting features of insect life, including codling moths and aphids, which cause three billion dollars worth of damage in waste each year in the United States. Shot on 16mm. color film, the picture shows the heroic fight of the country's scientists who give their lives in tedious study to improve standards of living. The film, running twenty six minutes, is available to organized groups and schools who will be responsible for shipping it back to E. I. Du Pont de Nemours & Company, Inc., Wilmington, Del.

WAR LOAN FILM

A total of 400 prints of *Normandy Invasion*, the United States Coast Guard's motion picture coverage of the assault on Europe, was distributed by the United States Treasury Department throughout the country as a feature of the Sixth War Loan drive. Copies of the film were available in all States through 16mm. film libraries.

The timely, two reel picture was filmed by combat photographers of the Coast Guard, who accompanied invasion forces on D-Day and debarked on the beaches of France in the first wave of landing barges. The opening scenes are laid in the United States; then the film shifts to Great Britain, where invasion landings were practiced before the assault on Normandy. Highlights of the picture include scenes of American troops wading ashore in a hail of machine gun fire, fighting to secure the beachhead and removing the wounded.

JOBS AND MACHINES

Men and Machines, distributed by the National Association of Manufacturers, 14 West 49th Street, New York City, analyzes and convincingly answers the question, "Has the machine created jobs?" Doubts are met with incontrovertible facts in the film. The romance of the development of the machine age and its creation of better living and better jobs are presented in a sane, informative manner. At a time when many are already giving thought to the economic adjustment which must follow the return of peace, this film presents a sound basis for optimism concerning America's future. Available in 16mm. sound and silent versions and in 35mm. sound, the picture is offered to groups for shipping charges. Lowell Thomas is the narrator in the sound versions.

FIRST AID

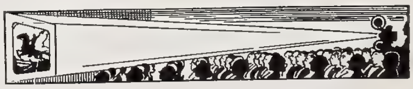
A 16mm. black and white sound film running twenty six minutes, *Help Wanted* is a general presentation of the basic principles of first aid, including the circulatory system, improvised tourniquets, the use of bandages, the treatment of shock and burns, the administration of artificial respiration and the application of splints. It is designed to acquaint new first aid students with the factors to be dealt with in the field. Produced in cooperation with the United States Public Health Service, by Johnson & Johnson, the film is available through local and State health departments for use by qualified groups.

LESS "LIVE SOUND"

According to a recent release of the Office of War Information, the staff of the Library of Congress, in Washington, which deals with the selection of current films to be placed permanently in the archives of the Library, has noted an increase in the use of narrative commentary in place of dramatic dialog in feature films and in cartoons produced for theatrical use. The OWI release credits this fact to the probable influence of non theatrical films. It is possible that the obvious difficulty of live sound recording, with its frequent and costly retakes, may have caused Hollywood to substitute where possible the less expensive system of separate recording for sound.

A START IN LIFE

In Great Britain, extensive plans are being laid to insure every child proper care from birth, the benefits of a full education and a happy and healthy preparation for life beyond the school gates. A 16mm. sound film, black and white, a British production, deals specifically with these new plans. The picture may be obtained from the British Information Services, 30 Rockefeller Plaza, New York 20, N. Y., on a loan basis with a service charge. It is also for sale.



FREE FILM REVIEWS

Trees to Tame the Wind, 16mm. silent, black and white, running 11 minutes.

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AVAILABLE FROM: Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York 17, N. Y.; 19 South La Salle Street, Chicago 3, Ill.; 351 Turk Street, San Francisco 2, Calif.; 1700 Patterson Avenue, Dallas 1, Texas.

Trees to Tame the Wind deals with the United States Government's program of planting from North Dakota to Texas and its subsequent effect on the land and the people who have taken advantage of the soil protection afforded. The film shows how land has been reclaimed and made arable again after the dry period of a few years ago in the Midwestern States.

Lima Family, 16mm. silent, black and white, running 20 minutes.

OFFERED TO: groups.

AVAILABLE FROM: The Coordinator of Inter-American Affairs, 444 Madison Avenue, New York 22, N. Y.

Lima Family is built around a day in the lives of the members of one of the upper class families of Lima, the capital of Peru. The family is cultured, modern and happy, much as is a family of like class in the United States. There are basic differences, however, and these factors make an interesting film.

Bill Howard, R.F.D., 6 reels, 16mm. and 35mm. black and white, sound on film, running 60 minutes.

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AVAILABLE FROM: General Electric Motion Pictures, 235 Montgomery Street, San Francisco, Calif.; 920 South 6th Avenue, Portland, Ore.; 212 North Vignes Street, Los Angeles, Calif.; 650 17th Street, Denver, Colo.; 200 South Main Street, Salt Lake City, Utah; 1801 North Lamar Street, Dallas, Texas; 187 Spring Street, N.W., Atlanta, Ga.; 570 Lexington Avenue, New York 22, N. Y.; 140 Federal Street, Boston, Mass.

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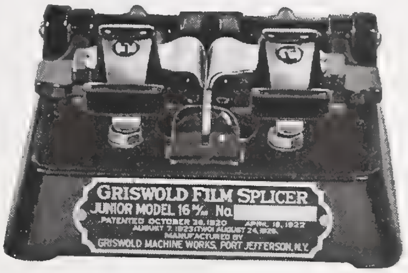
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It's all snow

[Continued from page 17]

We like, it seems, to recognize a brontosaurus—even if only in this latter ice age. . . . Exposure? From *f*/8 to *f*/9.

The apparent increase in emotional appeal in this second sequence is due, I believe, to the weird and brooding aspect of many of these figures. The imagination is stirred, even though action may be absent. But there can be no doubt of the essential dynamism of the two part, closing sequence. A brief transition carries one still higher, out on the stark upper slopes of the mountains. There, stemming directly from the threatening mood of the latter snow shapes, the wind begins to mount, sweeping the surface snow in icy gusts over the frozen crust. Here, again, the scene is back lighted. The wind is an icy flame searing the mountain's crest. Behind the tortured drifts, the shadows are a cold blue, dark and malevolent. As the storm rises in fury, the sun is slowly obscured, and this first section fades out.

In the second section of this final sequence, the mood of the film again begins to fall off in emotional intensity. It was produced entirely, one winter afternoon, from four o'clock until the early sundown, under conditions which I scarcely expect ever to find duplicated. The location was a large open meadow, sloping toward the west and covered with an icy crust. Across this surface a high wind out of the west blew a stream of powdered snow toward me in ever changing formations. Behind it all, the winter sun was setting in a blaze of color. It was five degrees below zero.

For a good half hour I stood in that icy blast and shot a full hundred feet of 16mm. film of the changing hues. The swirling gusts were like liquid fire, pouring visibly over the blackened fences, flowing with a wicked beauty around stumps and field stone. The colors changed slowly, magically, from pink to lavender to purple and, finally, to a deep and royal red. When I gave up at last (from lack of further film) my hands were so stiff around the camera that they had to be pried off it by a waiting friend.

In this shooting, as in all my other winter work, I have found the magazine type of camera to be the handiest. It is difficult—if not occasionally next to impossible — to load the standard threaded camera in sharp winter weather. For a camera support, since I am generally traveling on skis, I have had tripod screws mounted on the top of both my ski poles, and I find these to be excellent under outdoor conditions. I have often been asked how I keep my camera clear of the blowing snow, and the answer is a simple one. Since the powdered snow is exceedingly dry and always blows very close to the ground, there really is little danger of its obscuring the lens.

If you are eager to try your hand at this kind of shooting, I can list, in closing, the most favorable areas for fine snow pictures on the eastern slopes. These are the Adirondack Mountains, in New York State; Mount Mansfield, in Vermont; Cannon Mountain and Mount Washington, in New Hampshire, and Mont Tremblant, in the Province of Quebec. And, close to the New York metropolitan area is Bear Mountain Park, above our noble Hudson. There, after an ice storm in the early spring, I have seen the forests turned to glass, silver and gold in the sunlight.

Creating sequences

[Continued from page 19]

thing that they were the best pictures I had ever taken.

I projected the reel and everybody was nice and polite and told me how good the shots were. That is, everybody except Mrs. Drake's uncle.

Somehow the reel didn't seem quite so good to me then, but, anyway, I thought, there are a lot of shots in it that he couldn't take any better. Finally, he began to clear his throat and I knew that something was coming.

"Your movies are very well filmed, properly focused and exposed, steady and nicely framed," he said.

That man recognized good pictures when he saw them. I looked at Vi and smiled my superior smile, when he continued, "but they seem to lack common interest."

"Flower pictures, shots of Aunt Emma's Maltese cat and the Smith's new baby can't be of much interest to a stranger," I answered.

He politely ignored my comment and said, "Many amateurs seem to improve to a certain point, and then their progress stops. They correct most of the obvious faults but fail to consider certain phases of movie making which are not obvious. One of these is sequence."

"I heard of sequins," I said. "My wife has a dress covered with them."

Vi gave me one of her squelching looks and I crawled down into my collar.

But he patiently explained, "Sequence in motion pictures means the orderly arrangement of scenes dealing with the same subject. A motion picture that tells a story is composed of a number of sequences following in logical order, which, when they are spliced together, make what is called continuity."

I had to admit that sequence is just what my pictures lack, so I asked him "What's the best way to get sequence?"

"The easiest and best way to get sequence is to plan your shots before you make them. By planning, I do not mean that you must outline your filming plan on paper, but I do mean that you should stop and think of what you are going to do before you shoot. For example, that shot you made of the Smith's baby is excellent, but, if you had given a little thought beforehand to building up a simple movie sequence, the results would have proved much more interesting to your audience. Had you taken a long shot of the baby on the lawn, followed by that medium shot of him playing with the toy in his hands, then made a closeup of his hands, holding it, and, finally, a closeup of his face showing interest in the toy, your sequence would have been complete and, I feel sure, much more effective."

"I suppose I'll have to retake the Smith baby," I grumbled.

"When you do, might I suggest that, if you have a complement of telephoto lenses, you use them? They will help you in filming just such scenes, because you can set up your tripod far enough away from the baby so that you do not attract his attention, and, by using lenses of various focal lengths, you can get the progressive shots for your sequence."

"Well, I don't own any telephoto lenses," I admitted, "so I guess I'll have to move in closer for each shot."

"Make sure that you change the focusing distance of your lens before each shot, provided it is of the focusing type," he warned me.

"Now," he went on, "there are countless good subjects. Take that picture of the Drakes' garden. Your long shot of the flower bed could have been followed by a medium shot of some of the flowers and a final closeup of a single bloom.

"There are certain conditions in which the order of the separate scenes comprising the sequence may be reversed," he said thoughtfully, "so that you will have a closeup for the first scene, followed by a medium shot and ending with a long one. For example, in filming a snowball throwing sequence, first, take a closeup of hands shaping the snowball, then a medium shot of the boy drawing back his arm to throw the ball and, finally, a long shot of him throwing it toward a snow fort or other object."

"Old Man Skinner's high hat," I suggested.

"This order is also used in creating suspense," he continued. "In the serial 'thrillers' made in the good old silent movie days, remember how they would show a closeup of a smoking revolver, followed by a medium shot of the victim falling and then a long shot of the dead man lying on the floor with the killer slinking away into the darkness, his back to the audience?"

I nodded my head in assent and said,

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"Then a title would flash on the screen —*Will the killer get away? See Episode Number Nine of the Abysmal Abyss at this theatre next week!*"

"Another way of building up a sequence is by inference," said Uncle. "A man is seen climbing over the rail of a bridge and standing poised on the edge ready to jump. This scene is followed by a shot of a woman bringing the back of her hand up to her mouth, her eyes bulging with terror; then comes a scene of the bridge rail, with nobody there, and a final scene of the man's hat floating on the river. The sequence infers that the man has jumped, even though you did not see him do so.

"On the other hand, let me caution you not to forget to complete the action when you film the sequence of an event that requires it, because the audience does not like being left in the dark as to the result. A baseball player is at bat. He swings, hits the ball and starts to run. The next picture on the screen shows the following batter taking his place at the plate. Immediately, questions arise in the minds of the people in the audience of what happened to the first batter. Was he out or safe? Where did he hit the ball and who fielded it? Obviously, it is impossible to show the batter and the flight of the ball at the same instant. Therefore, it is necessary to take additional shots, later, to complete the sequence and then to splice them in the proper places in editing.

"A friend of mine attended a Big League baseball game and took some footage. The highlight of the game was a home run hit by one of the players on the home team quite late in the afternoon. The only scene he had of this exciting event was a shot of the player trotting around the bases and being greeted at the home plate by his team mates. However, he had a shot of him at the plate in batting practice before the game. He also had a scene, taken during the game, of the spectators rising from their seats to look at a long, foul fly ball hit into the left field stands, another close scene of a group of fans scrambling for possession of a foul ball, hit into the stands near first base, and another of the spectators applauding a brilliant fielding play that had been made earlier in the game. My friend asked me to edit the film. I took these unrelated shots and spliced them in proper order, making a home run sequence that showed the batter hitting a ball, the spectators rising to their feet, a mad scramble for the ball in the presumably distant stands, the batter trotting around the bases and being congratulated by his team mates and, finally, the crowd applauding his feat. On the screen, the sequence was smooth and exciting."

I asked Uncle to give me more examples. He smiled apologetically to the rest of the group and went on.

"A short time ago, I saw a colored picture of horseshoe pitching. Shots were made of each contestant as he pitched. They were very well filmed and the camera viewpoints were good, but I was a little annoyed when the picture did not show where the shoes landed. I never did find out who made ringers and who won the match. Closeups could have been made of the horseshoes, as they landed near or on the peg, and later inserted between the shots of the contestants."

"I can think of a number of closeup action shots similar to that one," I interrupted, "which should show the results, such as a ball knocking over pins in a bowling sequence, an arrow hitting the target, a basketball falling through the hoop and a football sailing over the crossbar after the kick."

"A sequence usually left unfinished by the average movie maker is that of diving," Uncle said. "Usually, there is a long shot of the diver poised on the edge of the board, followed by the dive. A tilt shot shows him entering the water and making the splash, but then the camera is stopped. A much better sequence would show a long shot of the diver walking out on the spring board, followed by a medium shot of him poised ready for the dive, then an upward angle closeup of his shoulders and face, a long shot of the dive and splash, followed by a shot of him swimming and finally a medium shot of him climbing out of the water. This arrangement leaves no question in the minds of the audience as to the identity of the diver and it shows that he safely completed the dive. It may be necessary to take a shot or two sometime later and to splice them in the proper places."

Vi looked at me, but I gazed innocently at the ceiling. So what, if I didn't get a good diving sequence of Johnny! He's only my brother in law.

Before Vi could tell everybody what she told me to do when I took Johnny's picture, I said "Well, I've got a reel of good shots here but what can I do with them?"

"There is still another method of building sequences," said Mrs. Drake's uncle, "which is a combination of the straight filming sequence and a filming plan. Actually, the way to complete this type of sequence is to project a reel of pictures, such as your reel of those excellent shots, choose the scenes that you believe could be developed into sequences and write a brief filming plan around them. Then you can go out, take the required shots and splice them in their proper places. The scenes in the original reel that you do not use can be filed away for the future, but be sure to keep a written record of the shots, so that you can readily find

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them. You may need those very scenes in some later pictures."

"That's a good idea," I said. "Let's start working on this reel!" So we went into my study, I got out the editing board and we got to work.

Sometime later, I heard Vi calling from upstairs, "Aren't you going to bed tonight? It's after two o'clock."

I looked at the clock. "Where's the company?" I asked Vi.

"Why they went home hours ago. Don't you remember?" She was right. Even Uncle had slipped away.

"Of course," I replied. But I really didn't remember anything, except, maybe, all about sequences.

News of the industry

[Continued from page 24]

published by *The Educational Screen*, 64 East Lake Street, Chicago 1, Ill. Listings of 6000 subjects are given, which are available on various film widths and can be had by loan, rental or purchase. Films are shown in alphabetical sequence and by classifications. Producers and distributors are also listed. A special wartime section will be of service at the present time.

Personnel changes

Taylor M. Mills, former Associate Chief, has been appointed to succeed Stanton Griffis as Chief, Bureau of Motion Pictures of the United States Office of War Information. C. R. Reagan is now Associate Chief and head of the Non Theatrical Division instead of Mr. Mills.

Efficiency award

Photo Utilities, Inc., 10 West 33rd Street, New York City, has recently received the Army-Navy "E" for efficiency in producing materiel of a highly secret nature for the war effort. Formerly this long established company sold exposure meters and other equipment for the cinematographic and photographic industry.

The ceremony was held in the penthouse apartment of Joseph M. Bing, ACL, president of Photo Utilities, Inc., located in the building housing his plant. Joseph G. Dombroff, president of Willoughbys, acted as master of ceremonies for the occasion.

In accepting the "E" flag, Mr. Bing said, "To me and to a number of our men, this award gives the exuberant satisfaction of having paid a small part of the never fully payable debt which we owe to this glorious United States of ours for the years of happiness, liberty, opportunity and joy of life in this land of freedom."

Photo Utilities, Inc., is one of the smallest firms ever to be given the coveted award. After the war the company will devote its full resources to turning out precision equipment for the photographic industry.

H. O. Bodine dead

A long career of service to photography and personal movies came to an end with the death of H. O. Bodine December 5. Mr. Bodine, secretary of the National Photographic Dealers Association, the Guild of Photographic Dealers of New York and the New York Photo Finishers Association, died in New York City after a long illness at the age of sixty one. This veteran of the photographic and cinematographic industries had been an executive with Wollensak, Gevaert, Bell & Howell and International Projector; he was for a time in wartime association work in 1917; he managed several photographic expositions. The first executive secretary of the NPDA, he held that post at the time of his death. Mr. Bodine was an associate of the Oval Table Society and of the Royal Photographic Society. Until his last illness he had been a member of the Amateur Cinema League. He is survived by two sons and two daughters.

Air camera copied

The Japanese have copied an American made aircraft camera, even to the model number and the United States Naval inspection insignia, according to the Fairchild Camera & Instrument Corporation of New York, who manufactured the original.

The camera is the small, hand held, manually operated Fairchild F-8 that has been in use for years, in Naval planes, for private aerial photography and by news photographers throughout the world.

Besides using the American features, the Japanese have stolen German and French features which are incorporated in the instrument as well. Fairchild candidly admits that the Japanese copy, although weak in some points, has some superior qualities.

The American camera, originally designed to meet military requirements of lightness, versatility and low price, is well suited for training and miscellaneous assignments not requiring a large, high precision camera. It has a fifteen inch *f*/5.6 lens and a focal plane shutter, and it uses a negative of five by seven inches of either roll or cut film.

The Japanese have made changes by borrowing the multislot focal plane shutter curtain from the French Gaumont camera, which increases the speed range from 1/35 to 1/400 of a second, constituting a definite improvement. Advantageous to the cameraman are the cut film magazine and shoulder strap steadiers, taken from German design. Heavier castings used increase the weight of the instrument from its original fifteen to twenty four pounds, which is a decided disadvantage.

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The clinic

[Continued from page 22]

this method, our labels became unserviceable in a few months.

"The same method may be used with gummed labels. Indeed, the nail polish is a better adhesive for keeping labels on cans than any other that I have found. In using it with gummed labels, a coat of polish is applied to the can and is allowed to dry sufficiently to become 'tacky.' The label is then put in place, after which several coats of the polish are added. In applying the several coats, each is allowed to dry before another is put on. A ten cent bottle of polish will last for months."

Frame size LAC Brian A. Bennett, ACL, of the Royal Australian Air Force, sends this suggestion from Australia. "Several recent articles stress the importance of scenic composition in regard to the completed effort. The following method of quick frame estimation impressed me when I commenced filming in 1938, with the Metropolitan Cine Club. I hope that others may benefit from it.

"Throw both arms forward to their fullest extent, with the fingers pointing upwards away from the ground and the thumbs at right angles to the fingers, looking at the back of the hands. The 'U' shape thus formed by thumbs and first fingers is used as a quick guide to scene size, as the frame height may be guessed from the width.

"With a standard 25mm. (or one inch) lens, for 9.5mm. or 16mm. film, I hold the thumb tips about two inches apart. To obtain correct 'thumbsetting' for any lens, train the camera upon a certain scene and note, through the viewfinder, the sides of the scene. Hold the arms up, and the 'thumbsetting' may then be judged. For example, with a 25mm. lens, the thumbs are two inches apart; with a 50mm. (or two inch) lens, half of the thumbs are overlapping.

"This method is clearly of no help for telephoto, closeup or highly accurate filming, and it is intended as an adjunct for quick composition on medium or long shots, before actual camera placing, as both cameraman and director see almost identical scenes when standing side by side. It will also serve on outdoor or picnic rambles, when the camera is still in its carrying case."

Framing Fresh ideas for framing movie action are always welcome. Frank E. Gunnell, FACL, recently filmed a young woman operating a spinning wheel, who is revealed through the revolving spokes of the wheel. Other scenes in the sequence permit a more leisurely study of the spinner. It is essential, in using moving or still frames for cine action, that the frame permit a ready recognition of the subject and that its nature be one of sufficient familiarity that the audience does not concentrate on frame to the exclusion of subject. In this instance, the spokes of the wheel were separated widely enough to permit quick perception of the subject behind.

Films bring unity

[Continued from page 25]

four special short subjects. Individuals and industrial film producers likewise offered rights to their films. Some were accepted. The Motion Picture Division drew on newsreels, film libraries and on films of other government agencies. The Museum of Modern Art, in New York City, contracted to screen, cut and re-edit much of this material in order to produce films for Latin American exhibition. Most of this vast footage, of course, had its sound track in English. New prints were made with Spanish and Portuguese narrations.

The March of Time produced some special subjects in 16mm. footage. An arrangement was made with Walt Disney for another group. He and his crew of artists and cameramen made an extensive tour to film *South of the Border* and to get material for *Saludos Amigos*, and many excellent animated educational films about agriculture, morale, malaria, syphilis, typhoid and other matters. Water supply, sanitation, hospitals and general health are among the biggest problems which South American countries face. Scores of 16mm. sound films, with many prints of each, are being screened night and day before all kinds of audiences.

It was recognized from the beginning that adequate and proper utilization of the films would not automatically follow their production. Therefore, the CIAA established its own distribution organization in Latin America, by hiring local help and enlisting the services of public spirited educators and others. This nucleus expanded into permanent 16mm. film circuits in Latin America. Schools, local governments and health authorities eagerly joined to make the program a success. A number of railroads, particularly in Brazil, carry films, projectors and operators gratis, as their contribution. At present, countless prints of about 150 subjects in Spanish and Portuguese are getting wide circulation—reaching more than 2,000,000 persons a month. To instruct local operators in the care of films and projectors and to provide service whenever needed, the Victor Animatograph Corporation has lent to the CIAA a technical expert who travels around the South American countries. New films are regularly added to the list, but it is impossible to keep pace with the de-

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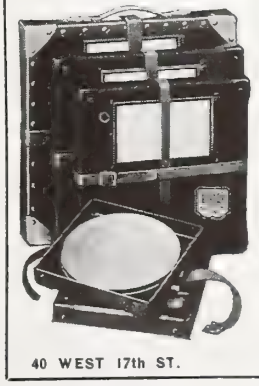

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mand which grows very fast.

This CIAA program is creating inter American understanding, and from that understanding will inevitably come a greater sense of Hemispherical unity.

Amateur clubs

[Continued from page 18]

Kodachrome, accompanied by music on disc. Herbert S. Simpson, ACL, at a later meeting, presented *Nature in Northern Wisconsin* and *Visit to Mexico*, also in 16mm. color. W. R. Homan has been appointed chairman of the movie group, succeeding the veteran Carl Radin.

In Albany

Summer films were the order of the evening at a late fall meeting of the Amateur Motion Picture Society of Albany, ACL, in New York, with pictures presented by Arthur Kemnitzer, ACL, William Canaday, ACL, John Ronan, ACL, Helen Walsh, Genevieve Burton, ACL, Arthur O'Keefe and Frank Mantica. At a later meeting the program featured *How Not to Make Movies*, a guest film by Harley Bixler, ACL, from the neighboring Movie Group, Schenectady Photographic Society, ACL. Jeanette Gates, ACL, J. Stewart Burton and Mr. Mantica have recently been elected to the board of governors.

Seen in St. Louis

Members' films have been the feature attractions at recent meetings of the Amateur Motion Picture Club of St. Louis, with the following presentations: *Eastern Coast Line*, by George Hysore; *Florida*, by Ed Gelzheuser; *Social Life*, by Paul Schultz; *A Trip Through the West*, by William C. Becker; *Our Wedding Day*, by Earl Brisbane; *Freckles Herself*, by Ralph Richards; *Historic Boston*, by E. L. Billingsley; *Our Son*, by Lon Wadman, ACL; *Closeups*, by Werner Henze; *Vanishing Cream* and *Never Say Diet*, club group productions.

La Casa carries on

The monthly program presenting "movies of the world today" continue with unabated success at gatherings of La Casa Movie Club, in Alhambra, Calif. Members' films seen at recent meetings include *Rambling Around the Southwest*, by John Cook; *All Aboard for Rochester*, by John F. Clay; *Mexico*, by C. L. LeFiell; *By Air to Yucatan and Central America*, by Dr. L. R. Sattler. Guest pictures seen on La Casa's screen have been *The Amazon Awakens*, by the Walt Disney Studios, of Hollywood; *The Magic Carpet*, by Leon C. Sprague, ACL, of the Southern Cinema League; *Eighteenth Century Life in Colonial Williamsburg*, from the Eastman Kodak Company; *A Florida Holiday*, by James R. Hornaday, of the Los Angeles 8mm. Club.

At San Francisco

Horse Day, a 16mm. Kodachrome record of the Marin County Horse Show held annually at Fairfax, Calif., was featured at a late meeting of the Cinema Club of San Francisco. The picture is reported as an unusually successful composite of the work of four club members—F. C. Youngberg, ACL, Charles Hudson, Al Kleyn and Russell Hanlon. Other films seen on the CCSF screen include *Exotic Flowers of Santa Barbara* and *Lassen Volcanic National Park*, by Leon Gagne; *Glacier National Park* and *Our Country*, by George Sohst, a guest; *Rocky Mountain National Park*, by Rudy Arfsten ACL: *This Is Alaska*, by Mrs. Buckner, wife of Major General S. B. Buckner, United States Army commander in the Alaskan theatre.

For Schenectady

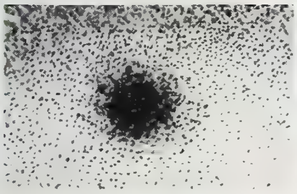
Christmas and the Family Film was the subject of roundtable discussion led by Frank Eastman at an early December meeting of the Movie Group, Schenectady (N. Y.) Photographic Society, ACL. Among the illustrative pictures presented were *Our Christmas*, by Harley Bixler, ACL; *Christmas and a Birthday*, by I. H. Marshman; *Holiday with the Heavers*, a guest film by Dr. W. Lynwood Heaver, ACL, of White Plains, N. Y. At an earlier gathering, Lewis B. Sebring, jr., ACL, former *New York Herald Tribune* war correspondent in the Southwest Pacific, was the guest of honor. Mr. Sebring presented *New Guinea Newsreel*, 1944 Movie Makers Honorable Mention award winner, *War Is What You Make It* and *Picnic in Papua*, all three produced during his assignment to this Pacific area.

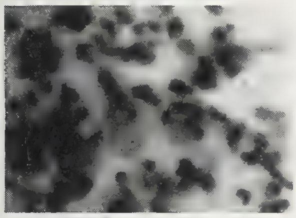
Los Angeles Eights

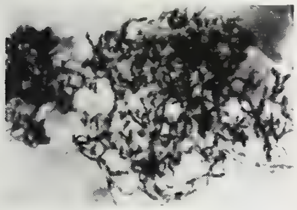
Seventy five members and guests of the Los Angeles 8mm. Club, in California, gathered recently in the Bell & Howell auditorium for a demonstration of home produced lip synchronized movies presented by Jack Helstowski, in *Unmarried Husband*. Members' films seen on the club's screen included *1944 Picnic*, by Adolph Apel; *High Sierra Vacation*, by John Boaz; *Sandra's First Birthday*, by Merwyn C. Gill; *Swim Meet*, by Fred Evans; *Missions and Sunsets*, by Harry Doerr. Newly elected officers for this well known group are Irwin Dietze, president; John Boaz, vicepresident; William Dorris, ACL, secretary; Claude W. A. Cadarette, treasurer.

The image on developed photographic film . . .

Magnified 25 times, one small section—the eye—is seen to be grainy . . .


Magnified 250 times, the separate grains become more apparent . . .


Magnified 2,500 times, the individual grains are seen . . .


And magnified 25,000 times, the developed grains are shown to consist of filaments. These filaments are pure metallic silver—the same silver that started from the vault at Kodak Park.

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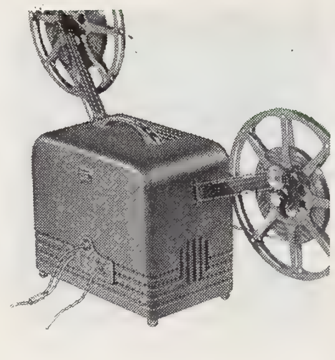

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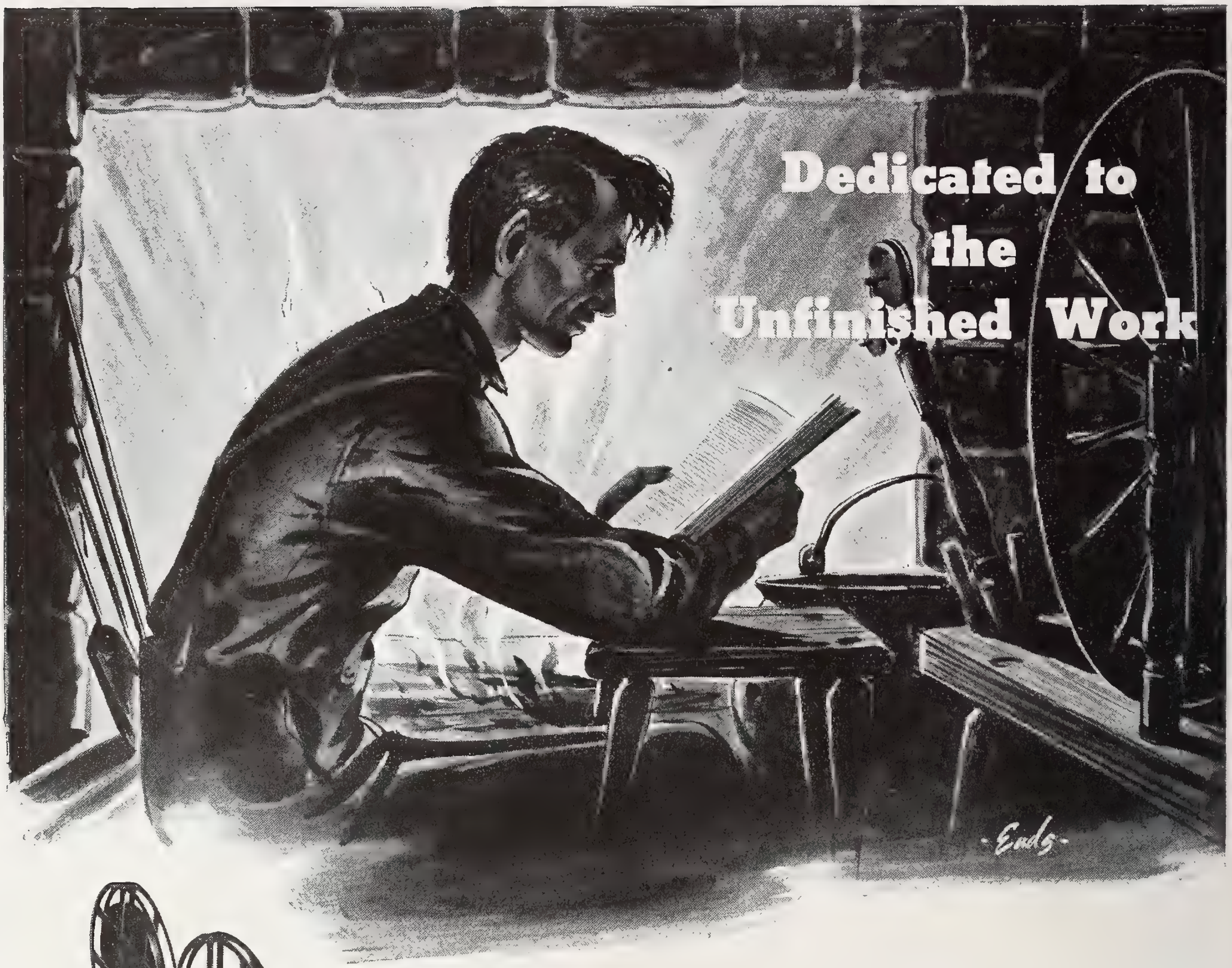
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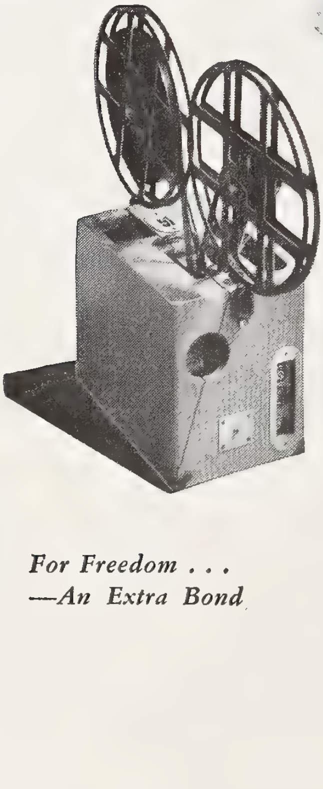

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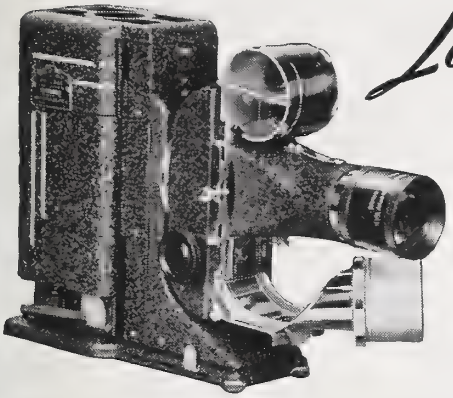

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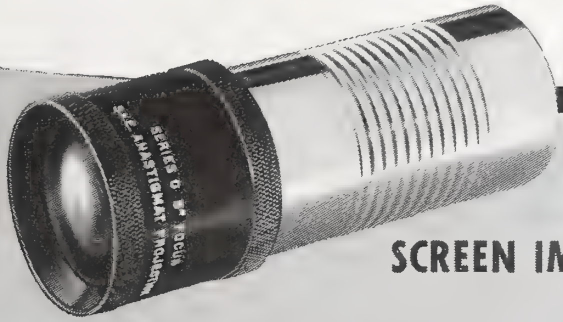

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Points for Pedalers, 1 reel, 16mm. sound on film, black and white, running 11 minutes.

Offered to: groups.

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Points for Pedalers is designed to help the more than 12,000,000 cyclists in America to get greater safety and mileage from their bicycles. The film shows the vital part that bicycles are playing in transportation today.

The maintenance of bicycle and equipment is given attention with data on lubrication, adjustment of seats, handle bars and pedals. Also the film deals with the proper riding position.

Enemy X, 16mm. sound on film, black and white, running 14 minutes.

Offered to: groups.

Available from: Federal Security Agency, United States Public Health Service, Motion Picture Division, Washington, Bethesda Station, D. C.

Enemy X, produced in cooperation with the American Society for the Control of Cancer, is a semi dramatic film with a detective story opening, showing cancer as the mysterious killer.

Aussie Oddities, 16mm. sound on film, 1 reel, running 9 minutes.

Offered to: groups.

Available from: The Australian News and Information Bureau, 610 Fifth Avenue, New York 20, N. Y.

Aussie Oddities is planned to acquaint the individual with the strange forms of insect and animal life in Australia. Included in the fauna are the giant Gippsland earthworm which attains the length of more than three feet, chain caterpillars, the weird bower bird, the ibis and, of course, the kangaroo.

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

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ROY W. WINTON
Editor

JAMES W. MOORE
Consultant Editor

ANNE YOUNG
Assistant Editor

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Advertising Manager

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Victor De Palma

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WASHINGTON FILM NEWS

WILLIAM M. NELSON

FILM SHORTAGE

The biggest news in Washington—or throughout filmdom, for that matter—is the cut in raw film allocations for the first quarter of 1945. To amateurs, this appears to mean that supplies of 16mm. and 8mm. film will virtually disappear from dealer shelves, and stay absent until sometime in April, at the very best.

As you probably know, the amount of film allocated to all film users—military and civilian, still and motion, professional and amateur—is controlled by the War Production Board Photographic Division, headed by Lincoln V. Burrows. It is the difficult job of this division to try to gear film use to the productive capacity of the raw film industry, by taking into account such factors as war necessity and the effects in various quarters of a film cut. Mr. Burrows has the kind of task that is guaranteed to generate headaches, no matter what happens, because it is the kind where it is impossible to keep everybody happy, even part of the time.

It was disclosed recently by Mr. Burrows that the amount of film available for all types of picture making, including "stills," will be from five to ten percent less for this quarter than was available in the last three months of 1944. This shortage does not mean that all classes of film users will arbitrarily be cut from five to ten percent each. The cut varies according to the use. Hollywood is being cut comparatively little; the amateur cut, on the other hand, is almost total.

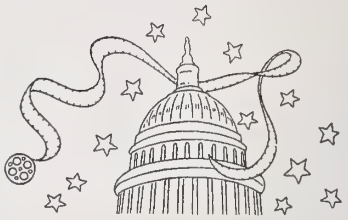
Before the war, the civilian consumption of 16mm. film was some sixty five million linear feet every three months; today, it is running at some one million linear feet, and it may very likely not be running at all before long. This quarter, the film industry, meaning Hollywood, will receive some 300,000,000 linear feet of 35mm. film. For military purposes alone, 170,000,000 linear feet of 35mm. film, 142,000,000 linear feet of 16mm. film and 24,000,000 square feet of aero film will be required. Add to this requirement a tremendous increase in the use, both civilian and military, of X-ray film, and you have something of a situation. The first Army and Navy estimates for 16mm. film alone were 8,500,000 feet in excess of the industry's present capacity to produce it.

In simple language, there is a film shortage because the demand for film, by those who use it, exceeds the supply. In looking for remedies for the situation, one cannot censure film manufacturers, who are producing to the full limit of the capacity of their machines and limited labor, day and night, to remedy the situation. The only thing to do is to look at what is happening to the film that is being manufactured and is available.

In this respect, one thing seems to be happening that is the subject of much controversy, argument and discontent. There are persistent reports from extremely valid sources (who do not wish to be quoted until they assemble all the data on the gathering of which they are now at work) that, for the past year, an increasing amount of film has been, and is continuing to be, lend leased. That this disposal should exist in the face of an acute domestic film shortage that is causing very genuine hardship, loss of income and unemployment in some quarters seems, on the face of it, to be a most peculiar situation.

Then, there is the fact that the theatrical motion picture industry is getting the lion's share of the film available.

A justification for this division is frequently offered on grounds of pure morale. It is pointed out that theatres are doing an excellent propaganda job of fund raising for various purposes and of bond selling and that Hollywood is performing an inestimable service in shipping prints of its pictures to United States service men all over the world, where they are building morale as nothing else could do. All of this statement is eminently true. It is pointed out, however, that the industry's continuing to serve as many theatres, with pictures as long as, or longer than, they have always been, with the full complement of trailers, "shorts" and newsreels pretty much as they were in peacetime, is not a fundamental prerequisite of the wartime services that the industry is performing. In other words, patriotism and public service by the theatrical movie industry do not demand domestic screen programs of any given length or number. As Americans, we have learned, mildly, to do without many things that we once thought were essential. Who is to argue the relative value, to civilians, of movie entertainments as against sirloin steaks or canned pineapples? What is important to some people may rate very low with others, and it hardly seems likely that the nation's morale would sag perceptibly if screen entertainment were to be cut by an appreciable amount. We are not advocating that this be done; we are simply trying to evaluate an argument currently being used extensively by members of the theatrical movie industry itself. We are examining it from the standpoint of general filmers—of business men, teachers, scientists and—because he is an entirely valid, valuable and patriotic person—of the amateur.



There is another argument that we have heard, to the effect that Hollywood is a large scale business, and that many hundreds, or perhaps thousands, of people would be put out of work as the result of a drastic film curtailment. This argument, also, strikes us as questionable. For, with the supply limited, what film Hollywood is getting at the moment is denied to smaller users, and it seems logical to suppose that the total of all the hardships being wrought upon hundreds of small businesses by the film cut is no greater than an equivalent cut would be to the handful of major theatrical producing companies. It seems to us to be a matter of simple arithmetic.

Next month, we hope to have more facts regarding the shortage. But one fact that will not be changed is that the amateur camera user can hope for little film for several months. Another that is painfully certain is that non theatrical, commercial producers will have to tighten their belts. Belt tightening, of course, is an old American custom—a custom that people don't mind following when they have all the facts and are sure of the reasons. But there are many persons, in the present situation, who are a long way from knowing all the facts, and, until they get them, the belt tightening is going to be neither silent nor cheerful.

TRICKY SHORES

Shots of the shores of bodies of water, taken from a vessel, will seldom have the charm that they offer in reality, because the camera will record only a specific sector of the view that the eye encompasses. Often these shots are "busy," but they lack interest otherwise. On the other hand, a very interesting use of the shoreline can be made in a shot of a vessel that moves between it and the ship on which the camera rests. The intermediate ship, if moving counter to the direction of the filmer's, provides a surprising effect of third dimensionality.

Before You Select Your Postwar 8mm. Projector

Consider These Facts:

There are few greater thrills than viewing 8 mm. motion pictures you have made yourself—of re-living in motion and color the precious highlights of family life, friendship, sport and travel—or of seeing in your own home your choice of the rapidly expanding libraries of 8 mm. films.

But to enjoy 8 mm. films to the utmost—they should be shown with a precision projector that embodies *all* the features and conveniences of a professional type machine.

Thousands of Ampro 8 mm. projectors, produced before the war, delighted users all over the world. They offered new standards of brilliance of illumination and ease of operation plus: *. . . still pictures for detailed study . . . 400 foot capacity if desired . . . reverse picture operation for humorous effects . . . one hand precision tilting control . . . fast automatic rewinding . . . automatic pilot light for threading . . . removable optics for quick cleaning . . . easy threading over large sprockets . . . and many other features.*

Although Ampro 8 mm. projectors will not be available until after the war—keep in touch with newest developments in motion picture projection by writing today for latest information on Ampro projectors.

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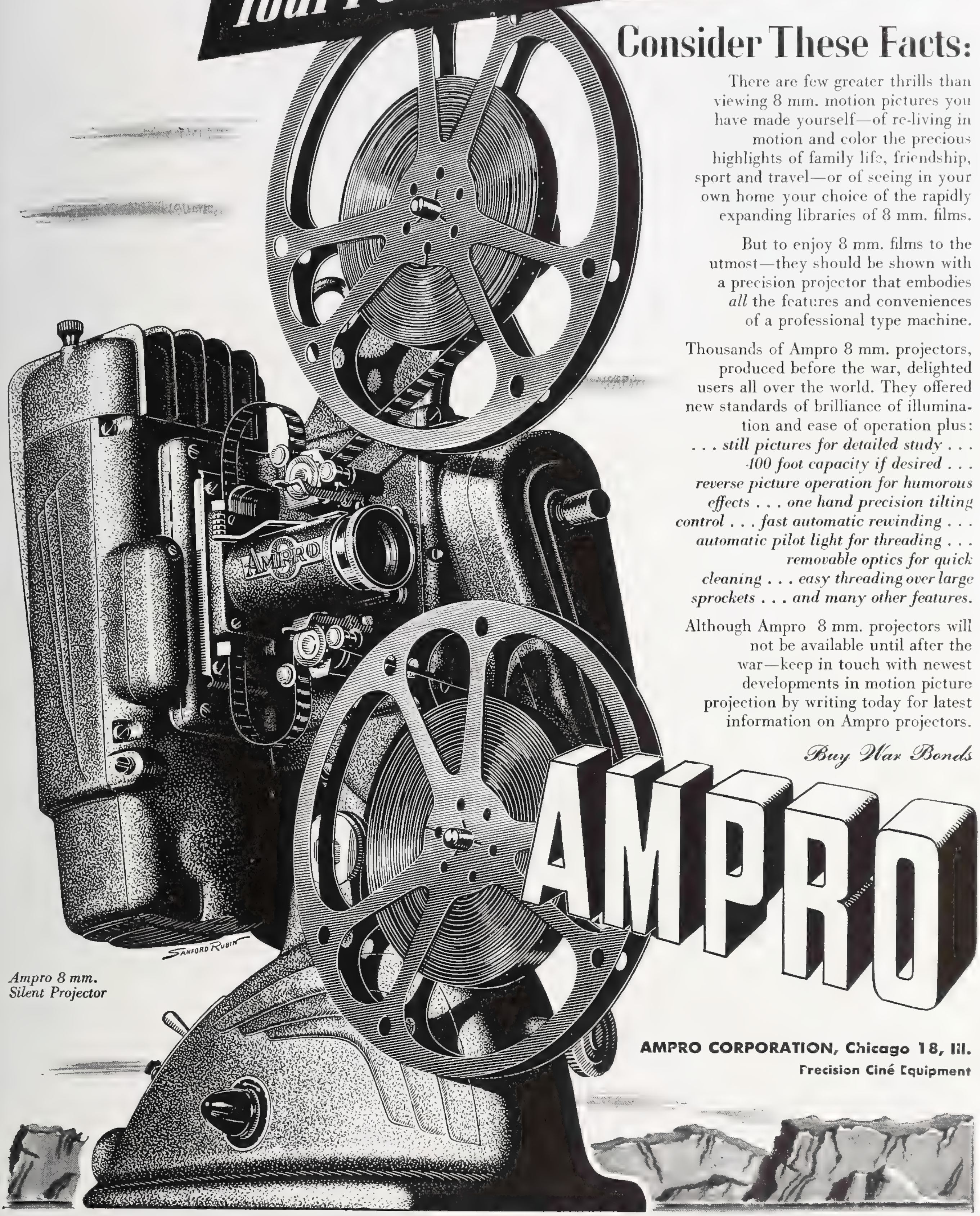

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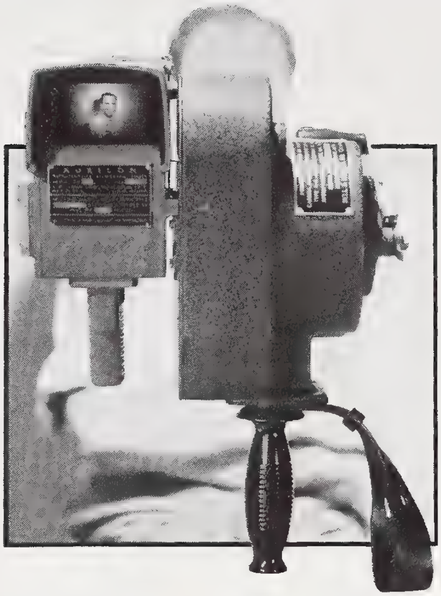

A precision optical instrument, the Auricon EIF-20 Camera Finder combines range finder and view finder; shows a large upright picture, needle sharp and correct right to left. Parallax is automatically adjusted while focusing, at all distances from four feet to infinity.

Adaptable to any 35mm or 16mm camera . . . uses inserted mattes to cover lens fields from wide angle to telephoto. Write today for full information.

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MANUFACTURERS OF SOUND-ON-FILM
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Closeups—What filmers are doing

Since Joseph J. Harley, ACL, is a member (not to mention a vicepresident) of the Metropolitan Motion Picture Club, ACL, here in New York City, we took occasion to drop in at that group's first meeting following our announcement of the latest Maxim Award winner. There were, as you might imagine, plenty of fireworks and good fun among the membership. The club president, Leo J. Heffernan, FACL (himself Maxim Award 1941), presided graciously over the uproar, while Joe was heartily applauded, as were the six other place winners (out of twenty five) to which this veteran group could proudly lay claim. Perhaps the high point of the party, however, was the unexpected arrival of Private George W. Serebrykoff, ACL, on weekend pass from his AAF camera work at New York's Mitchell Field. Harley! Heffernan! Serebrykoff! Slowly, we murmured these magic names and realized then that we were among the very presence of no less than *three* past winners of the coveted Maxim Award! A historic evening, gentlemen, take our word for it!

We have received, in our time, some rather charming gifts from League members, grateful (although unduly so, we thought) for our helping hand. Perhaps the most unique, however, arrived a while back from Andy Colner, ACL, of Folsom, Calif. There was a small red box which rattled, and inside lay a brief note that stated mystically: "Just wanted to send you something which didn't grow in New York State." Beneath the note gleamed three angular nuggets of .995 pure California gold!

Being nothing if not your conscientious reporter, we hasten to pass on at once (although without comment) the following item of postwar planning, just tracked down in *The New York Eight*, lively, but not so widely known, bulletin of the New York City 8mm. Motion Picture Club: "Members Britten Boice and Ben Spanier, ACL, described a wonderful new machine of their invention which will make film production fully automatic. It has four buttons, marked in turn *Comedy*, *Drama*, *Scenic* and *Documentary*, so that all the movie maker of the future will have to do is think intensely of his subject and press the correct button.

"The machine does the rest. After a short period of gestation, out pops the finished film, edited, spliced, titled, rolled on a new reel and resting in a brand new can. The market potentials seem terrific, and Spanier is for going ahead at once. Boice says no; the requirement for intense thinking may kill the market altogether. Let us wait, he cautions, until we can promise them no thinking at all."

Liberation note: After four years of hiding his camera and film from the occupying Nazis, Dr. A. Devois and his family are once more freemen — and able to contemplate again the pastimes of a free people. Among the first of these has been their interest in personal motion pictures. Movie Makers is pleased and proud, therefore, to pass on to visiting G.I.'s the good doctor's invitation to call on him when next in the Paris area. Dr. Devois can be reached at 12 Avenue Aubert, Vincennes, Seine, or by telephone at No. Dav 04-91.

Our secret agent from the Lake Saranac front sends us the following report, which, he swears on *The ACL Movie Book*, is authentic. It seems that a couple of summers ago one Joe Harley—then a little known putterer along the byways of fame—found himself a quite likely candidate for that classic physicist's dummy, the Irresistible Force. The Immovable Body in this particular equation was an innocent Saranac summer cottage. There was this script, you see, and the script called for a series of cottage interiors, to be exposed, confidently, under artificial lights. The classic contest was soon joined with the discovery that there simply *was no lighting current.*

At that point, you or I would have given up, gone home or changed the script. But not Harley, not the Irresistible Force. For once, at least, the great equation was clearly solved QED—and the Immovable Body was definitely the loser. Joe simply rigged some tackle to a few convenient trees, lifted the roof clean off the cottage, and went on with his script!—That should begin to give you some idea of this 1944 Maxim Award winner.

Movie Makers is pleased to bring to the attention of its readers a new book by Beth Brown, of New York City, author of many popular and helpful articles in this magazine. Miss Brown's new work is entitled *Universal Station* and is described in part by Regent House, its publishers, as "the tender, moving story of Johnny Burnett and his Nancy, who walk out on life only to find themselves more alive than ever on the other side of life."

NEATNESS

IT was said in the days of the individual craftsman that a fine worker could always be recognized by the condition of his tools. In our present mass production, where special employees keep machines in condition for others to operate, the older intimate relationship between handicraft and its tools has almost disappeared. But the hobbyist still has it, or perhaps it can only be said that he should have it.

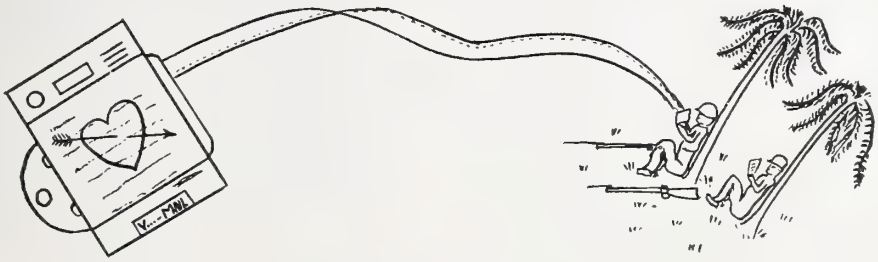
As one looks at some personal movie presentations, the conclusion is nearly inevitable that filmers follow the attitude of the machine worker rather than that of the craftsman. Projectors have "whiskers" in their gates; films are flaked with dust and lint; splices are thick and uneven; records are scratched and dusty; reels are put away without rewinding. The belief that a "George" is somewhere in the offing who will "do it" seems to animate far too many film amateurs.

Cleaning a projector's gate is a chore, however you consider it. Keeping a film free from dust demands conscious care, every time that film is removed from its protecting can. Splicing is not a haphazard action, comparable to clipping papers together for filing. It is an interesting manual and chemical achievement, calling for exactness and neatness. Phonograph records cannot be stacked, like kitchen plates, if they are to remain serviceable for long. Yet here are the tools of cinematography, and the competent craftsman will be known by their condition.

Conscientious manufacturers have made cameras, projectors, film, accessories and musical discs so well that they will give long service with relatively little intelligent care. All of these are sold at prices that are not ridiculously low, and an investment in them calls for not unimportant expenditure. When these tools are kept and used in slovenly fashion, the result is not only an inexcusable wasting of fine material but also a direct breaking of the craftsman's code of clean tools.

Of the discourtesy of passing on films unrewound, nothing can be said in excuse, unless a careful worker's patience has been too long tried, and he decides to return without rewinding the reels that came to him in that condition. There is no valid reason why films should not be rewound immediately following their showing. If the presentation is informal, the wait between reels is not unduly prolonged by rewinding; if a formal program is offered, the rewinding should be a necessary part of the assembly and packing of equipment at its close.

Almost always, the best filmers are the most careful tool handlers. The same love of movies that leads them to create fine pictures lays upon them a cheerfully accepted obligation to keep their equipment in order. They are artists, yes, but they are also craftsmen, and they are proud of that fact. To them, details are important, because they know that details added together make up the whole which will be Art.



ACL

Founded in 1926, the Amateur Cinema League, Inc., publisher of Movie Makers, *is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. The League completely owns and operates* Movie Makers. *Your membership is invited. Five dollars a year.*

Address all inquiries to

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420 LEXINGTON AVE., NEW YORK 17, N.Y., U.S.A

Amateur Cinema League offices are open from
9:00 A.M. to 5:00 P.M., Mondays through Fridays

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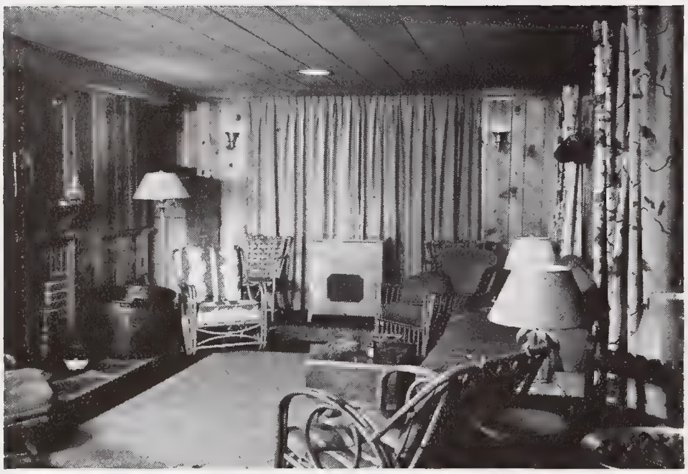
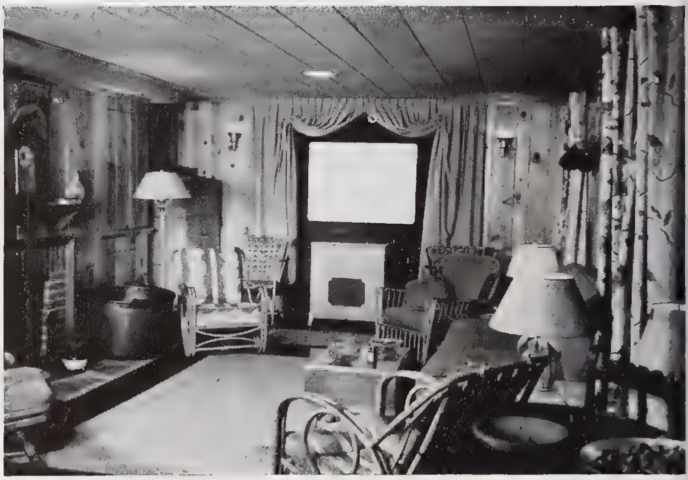
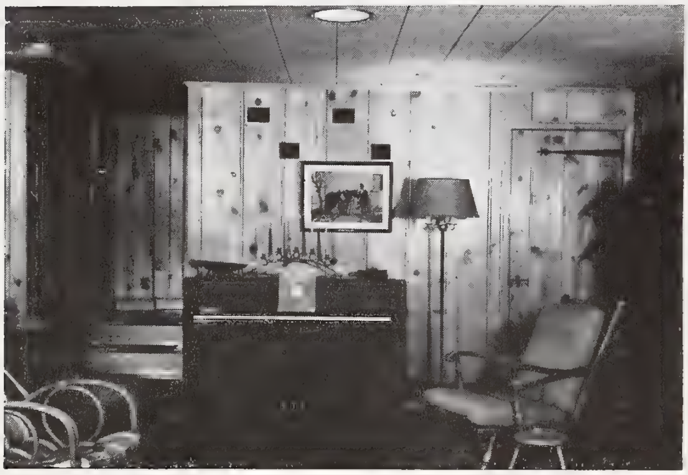


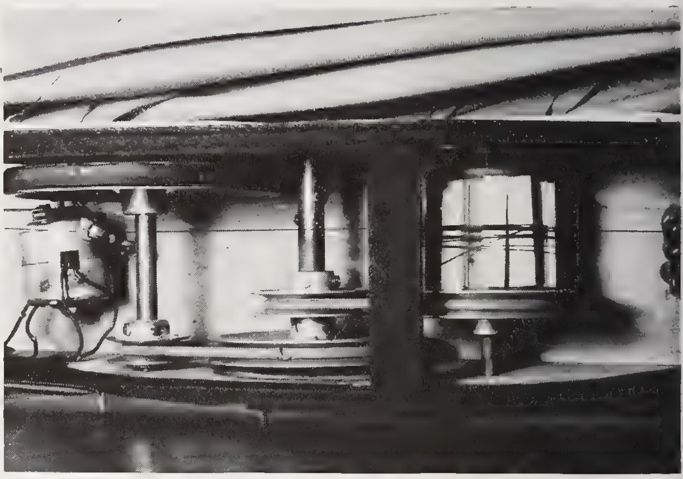
THE "SCREEN end" of the recreation room, before it becomes a theatre. Walls are pine; casement cloth curtain matches their color, to be inconspicuous. Decorative scheme uses warm shades of light and dark brown and bright yellows.



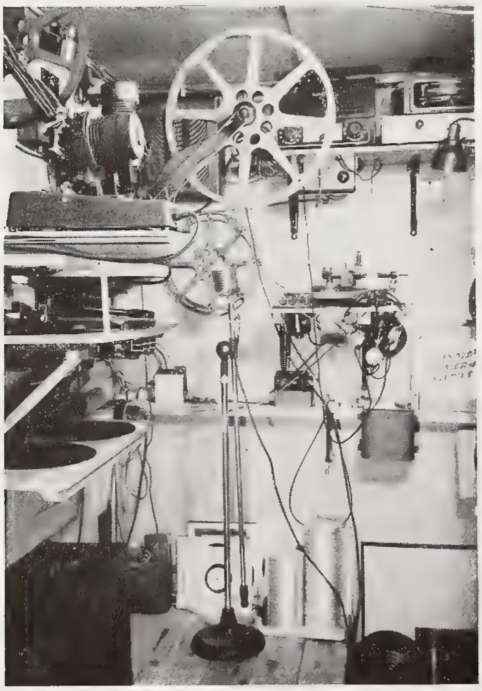
THE SCREEN revealed. It is beaded and tightly stretched over ⅝ inch plywood; the mask is ¾ inch plywood painted flat black; black background is "blackout paper" lightly tacked to wall. The fifteen inch coaxial radio phonograph loudspeaker is thrown into sound circuit by three position switch, also the "off on" switch. Regular room chairs with some folding audience chair additions are moved into position for seeing films. Overhead and table lamps are cut off and wall lights remain on dimmer circuit. The show is on.



"**P**ROJECTION end" of room. Projection ports are masked with black paper and viewing ports are hooded from inside, hoods painted in flat black. The ports are inconspicuous in ordinary use, but they are specially lighted to be clear in this photograph.



A VIEW, looking straight up, of curtain raising machine, which is installed in the ceiling and is completely hidden at all times. An automobile fan motor of six volts has extra wires for reverse control. Small rubber phonograph motor drive (Philco) is slipped over its shaft, driving the large pulley. Its surface was built up with glued on V-velt, over which a square vacuum cleaner belt was stretched, making the drive friction "rubber to rubber" and silent! The blocks of wood on drum are used to build it up and thus to increase curtain speed. Curtain rises in six seconds, falls in four. No brake is needed, as high gear ratio makes drag sufficient to hold curtain at any place. Fairly heavy weights in hem make curtain close neatly. The drawing cord is nylon fishing line, eighteen pound test. Cotton cord will not slide through the dozen small rings sewn in curtain in an inverted V, which drape it properly when it is drawn.



GENERAL view of cubicle, showing platform on which projectionist stands, turntables, 16mm. projector (8mm. is hidden by it), monitor speaker, amplifier and tuner, record cutting table, microphone stand, groove scanner, covered metal container, for record shavings, and general supplies. The "auditorium" is off to the left, the editing table to the right.

CINE WORK AND PLAY

A domestic installation with comfort for the film audience and tight, but efficient, working space for the amateur

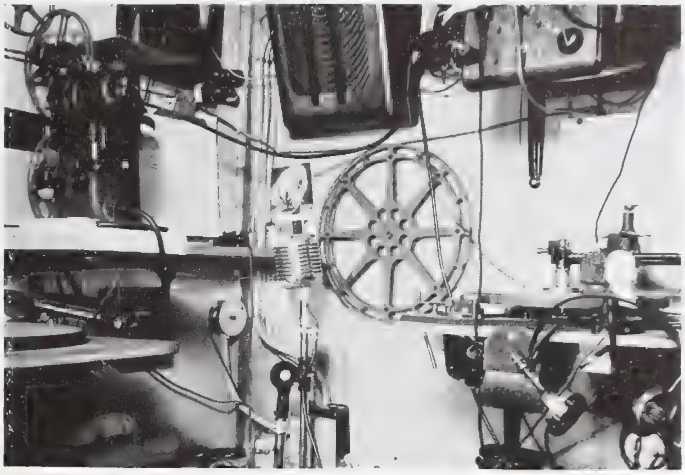
THIS picture story is about a man who likes movies so well that he built a house around them. O. S. Granducci, in Washington, D. C., planned his theatre and workroom first, and his architect asserts that he had to make the dwelling conform.

First we see the house's hub dressed as a recreation room, thirty by fifteen feet, with fireplace and other inviting features. Curtains at one end are drawn aside by a special mechanism (à la Rube Goldberg), to reveal a screen, below which is a specially built radio phonograph. At the other end, inconspicuous ports, cut into the wall, lead into a compact projection and work cabinet.

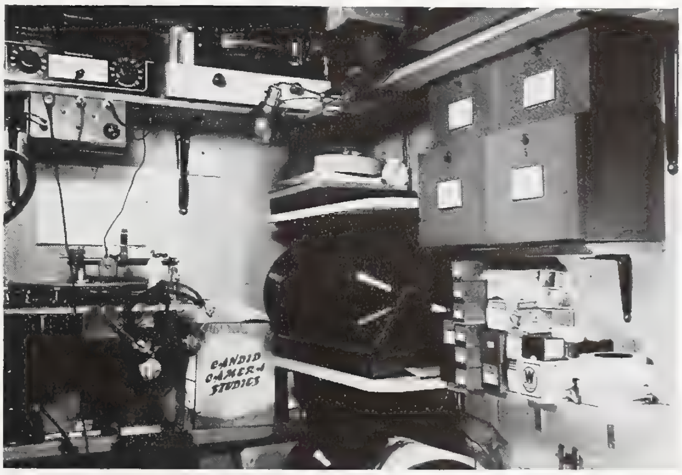
Once inside this minutely planned cubicle, we see an assembly of everything a competent filmer needs to make and show movies. Two projectors—eight and sixteen—and a dual turntable are basic exhibition equipment, supplemented with rewinds, splicer, phonograph records, monitor speaker, curtain control mechanism, dimmer for house lights, film shelves and ventilating fan. For the filmer there are spotlights, titlers, title letters and diffusing screens. For the editing bench we find viewers and other editing needs, spare reels and cans and lengths of leader. For adding sound to movies, Mr. Granducci has his own disc recording mechanism, headphones, microphone boom, stroboscopes and a record library. He reports that he gets the equivalent of lip synchronization in his own disc recordings and stroboscopic and stop watch projection. A last, but essential, item is a fire extinguisher.

About the limited space, Mr. Granducci remarks, "The booth is really quite small—something like a fighter plane cockpit. I almost had to build it around me and then figure how to get out." The installation represents seven years of thought and effort. Says Mr. Granducci, "It has been fun putting it together, and my friends ask to come back—which is a case of 'all this and Heaven too'."

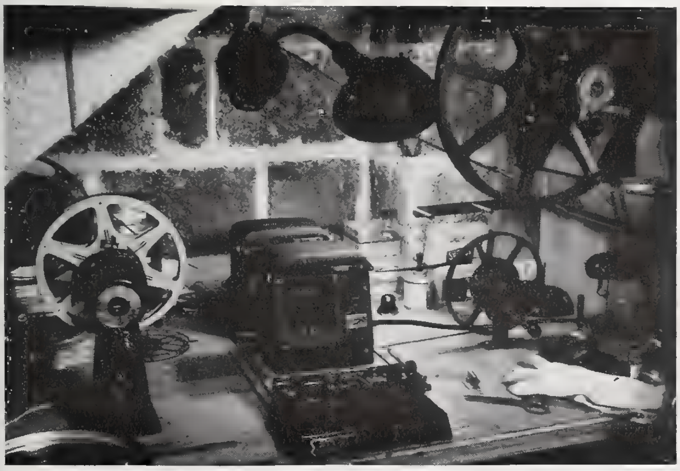
Photographs by G. E. Foreman and O. S. Granducci, ACL



CORNER of booth showing 8mm. projector and, just under it against wall, the dimmer for house lights. Above and right is the "control panel" for rerecording discs from records and microphone or from radio reception, for governing radio or recorded music in theatre and for switching from monitor speaker to headphones. Fine camel's hair brush shown (lower right) is invaluable in cutting records.



THE FILM and record storage "department," showing also spare lamps, white leader and film cleaning rolls. Everything is compact, but it is ready to hand.



THE EDITING bench is only slightly cramped. The left hand 16mm. rewind is quickly removable, to facilitate use of the 8mm. rewind behind it. The 16mm. and 8mm. viewers are mounted on wooden bases between two guides, for quick interchangeability. The splicer serves both 8mm. and 16mm. needs. Also shown are cotton gloves—a MUST, says Mr. Granducci.

• The snapshot below was made for casual amusement and to please traveling companions; the photograph at the left was specifically planned for composition, and time was taken to arrange and shoot it.

Photographs by James W. Moore, ACL

GOOD FUN OR GOOD FILMS?

JAMES W. MOORE, ACL

THE film was not a bad one, really. It had plenty of bright, well exposed color; the camera handling, although not from a tripod, was reasonably steady; and the perhaps over generous footage was adequately titled. Yet, the Amateur Cinema League member, in submitting it for review, said that he was disappointed in his work. What, he had asked the consultant, was wrong with the picture?

It was a familiar query. The footage, as the consultant soon found, was an easy going record of a summer's vacation on a Western ranch. But it might, as far as faults are concerned, have pictured the mountains or the seashore or a family Christmas. The difficulty lay deeper than the subject matter. It stemmed rather from a fundamental attitude on the filmer's part who—in a familiar saying—had simply wanted to have his cake and eat it too. The cake, in this instance, was the good fun and relaxation of the holiday—and the vacationist had eaten of it in good measure. Now, in the winter months which followed, the filmer was disappointed. He wished, as if by some magic, that he might *have* his cake as well—in the form of a well planned, well rounded motion picture.

The consultant knew that this miracle could not be performed. He had learned from experience that there are two ways of approaching the matter of film making on an occasion of this kind. The first is based on the idea that one does not wish to be bothered too much over the plans and problems of making a really thorough film study of the subject in hand. All he is after is a more or less pleasant and personal series of shots reminding those concerned of the people and places involved. This, the consultant was willing to admit, was a perfectly understandable and justified method of approach, if the inevitable pictorial result was the kind one wanted.

For, in the second way of looking at movie making, we want more than just a series of personal, haphazard snapshots. We wish, instead, as accurate and attractive a study of the subject matter as we can devise. Be it dude ranch or seaside, we want a picture which will interest and entertain anybody, whether he has ever been to the place or not. This, the consultant knew, was an end product far different from the former, and, regretfully, it could not be achieved unless one was willing to work fairly hard to get it.

In this second type of film one *has* to be bothered over the plans and problems of producing a really thoroughgoing, attractive study. He has, first of all, to give some intelligent analytical thought to just what outstanding features comprise the life of, say, our dude ranch vacation spot. One by one, these general subject matter headings will take on clear form and order—the layout of the lodge and guest houses; the layout of the barns and the corral; the first simple activities of the newly arrived guest; the day by day routines of the ranch hands; and, finally, the climactic rodeo or mountain pack trip.

With these main sequences selected, our next step must be to decide on exactly what scenes we are going to try for, in presenting them. Taking them one at a time, we choose a number of carefully related viewpoints—long shot, medium shot, near shots and closeups—and weave these together in a sequence of scenes which will fully and pleasingly tell our intended

[Continued on page 64]

PAINTING WITH LIGHT

The first of two discussions of creating moods with color film indoors

LEO J. HEFFERNAN, FACL

THE idea has often been put forth that flat lighting is best for color filming because the colors themselves furnish sufficient contrast to produce pleasing pictures. This may be so, but a visit to any art gallery will show that the old masters shunned splashy colors and, instead, put their faith in the delicate nuances of light and shade which make their works such a joy to behold. Unquestionably, color plays a secondary part in vision. The sensations of light and shade predominate to a point where most persons persist in looking at objects without noting their color.

Try to imagine what Rembrandt could have done with a modern movie camera, some spotlights and a few rolls of color film! What will be more to the point, when you are setting up lights for your next indoor shots, try to imagine that *you* are Rembrandt, because here you have absolute control over the lighting of the scene and may indulge your artistic concepts to the limit.

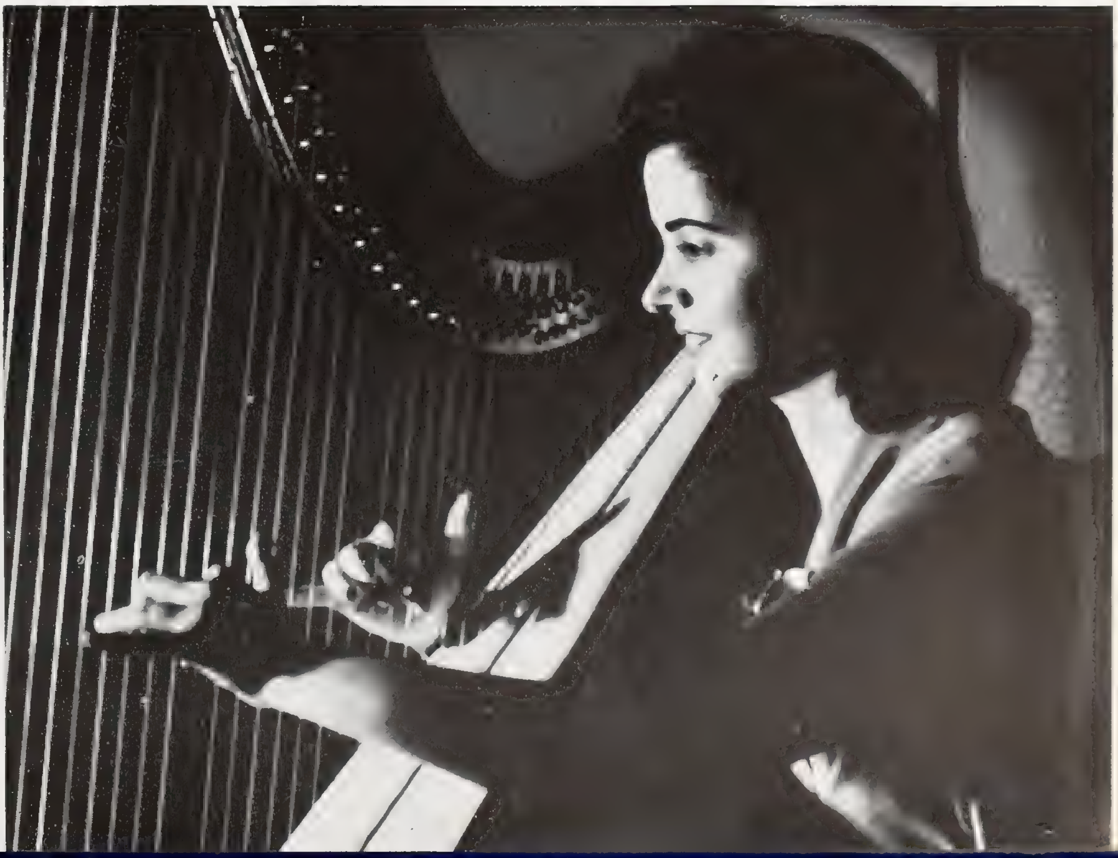
Where should you place your lights? How could anybody tell you that? You are an artist. Your two best tools will be instinct and good taste—but you can be certain of one thing, your most striking shots will be the result of thought, careful planning and much changing and rearranging. That was how Rembrandt did it, and that is how you will have to do it.

A nationally famous pictorial photographer in a lecture said, "I really cannot tell you where to place lights, for we in the studio keep moving them about until we get just the effect we want." This sounds as if even the lighting experts do not know—but what *they* learned long ago is that there is one position in which each light will be most effective. Every object, every face, each scene is different, and the various contours cast shadows which must be studied as the lighting scheme is being arranged.

How can you study light and shade? Well, that will be easy for you because you have been aware of it subconsciously during most of your waking hours. Often have you said to yourself, "How pretty the draperies look on that window!" or, "How good I look in this mirror!" The draperies appealed to your esthetic sensibilities because of the pleasing lines of light and shade which delineated the folds in the material; and you looked good in that particular mirror because a soft light reached your face from a north window and was reflected back on the other side by the light colored wall beyond. Now, you are going to notice such things more carefully, for you will want to reproduce a large number of predetermined lighting effects in your movies.

The lighting effects must be determined in advance because, first of all, you will want to create a mood in your screen picture—that is where the artistry comes in. Like Rembrandt, you will start by carefully thinking the picture through, and you will set up your lights only after you have a good idea of what you want to produce. Let us say that you have visualized a strong light entering the scene from the right [Continued on page 64]

Leo J. Heffernan, FACL



• Low key lighting and toned down background detail lend dignity and seriousness to this scene; only one light was used—a spotlight so placed on the far side of the harp that the rays shone through the strings on the girl's face.

PLAINLY SPEAKING

By one who knows what he never wants to see

YOU read this at your own peril. If your cinematic skin is thin, you'd better stop now, catch Humphrey Bogart at the corner theatre and enjoy your evening. But, if you are deeply interested in movies that make sense, as is this exacerbated commentator, you may find here a phrase or two with food for thought.

I never want to see—another motion picture that opens with a sequence of somebody settling back in his library chair, taking up a book and discovering, within its pages, the story which the film then proceeds to unfold. This is a doddering and well nigh desperate device, calculated to give a story some semblance of human interest; whereas, if the original theme were interesting enough in itself, no sensible movie maker would go to the trouble of burdening it with an interpreter. Why tell your story through somebody else?

I never want to see—another title that reads *On the beach at Waikiki* or *Leaving for Santa Barbara*. Motion pictures give no license for dispensing with grammar, nor is there any justification for saying that the scene immediately to follow will complete—visually—the miserable, undernourished little phrase in the title. Why not make the first wording read, *On the beach at Waikiki, small persons dig holes to China*, and the second *Leaving for Santa Barbara, we motor along the shore of an industrialized ocean*. These titles say something and stimulate curiosity; the first applies to children digging holes in the sand, the second to the oil wells in the Pacific.

I never want to see—another "running gag" in a practical or serious film. Why is levity necessary when a picture has significance—social, industrial or educational? A "gag" is a gag, not a means of dramatization or of creating a unified continuity. When a film of the manufacture of leather flashes back every now and then to some forgotten man in a dump yard shanty boiling his boots for breakfast, one is inclined to regard the whole process of manufacture as being equally pointless, equally burlesque minded.

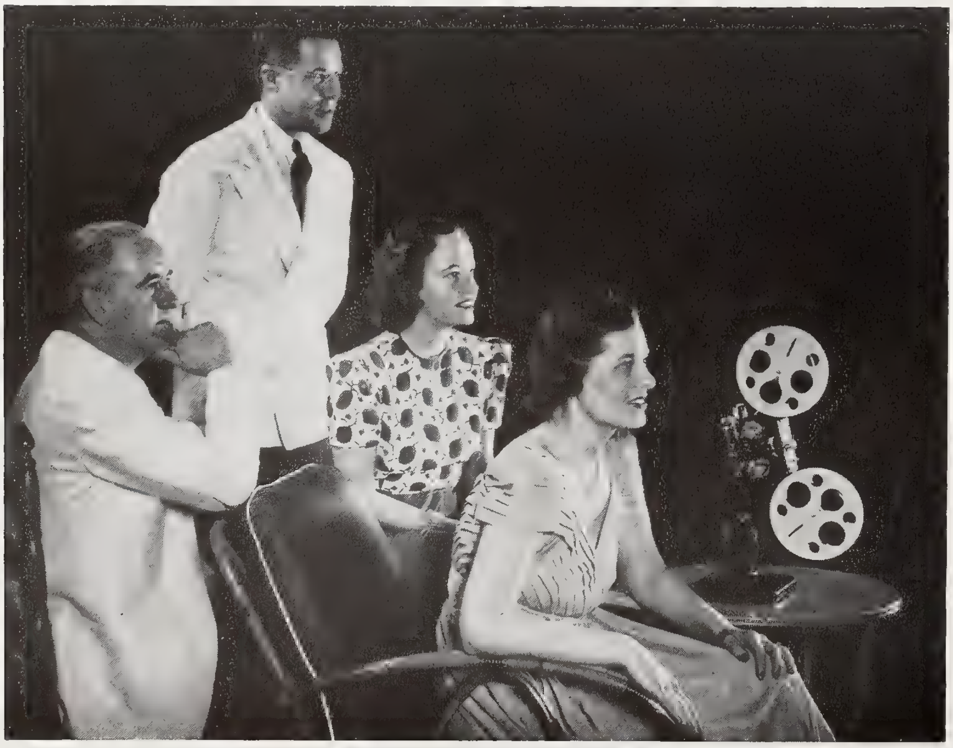
I never want to listen to—another movie maker who, admitting that he is a beginner, then describes his plan to film the biography of a great man, or the history of an entire State, or a full fledged mystery drama. These things are excellent pictorial material, but so would be the fall of Troy. Begin nearer home, in the places you know best, and with events that are familiar to you; film a day in the life of your dog, or what happens to a discarded newspaper, or the misfortunes of somebody who walked under a ladder, or *The Adventure of the Haunted House*, in which nothing more serious happens than that a very small boy, egged on by the older members of his gang, explores, alone, some broken down real estate misadventure in the suburbs. Be, in other words, your own stature! Then, watch it grow!

I never want to see—another film in which people laugh into the camera. What are they laughing at—the cameraman? Or are they hilarious at the thought of an audience stupid enough to watch them on the screen? Probably, they are laughing at nothing at all, if one judges by the vacant expressions on their faces. This conclusion is appalling.

I never want to see—another motion picture without sequences. If you allow the subject itself—a personal record of the household, say—to dictate the choice of your scenes, you are going to be imposed upon by everything in sight, and you will be reduced, eventually, to a cinematic poking here and there. It is a question, as Humpty Dumpty said, of who is to be the master. Before you press the lever, ask yourself what part of a sequence this scene will constitute. If you vainly believe that the question can be answered on the editing table,

[Continued on page 66]

• Audiences that show an enthusiastic interest in what is screened are not the result of films that fail to take account of the warnings expressed in this cine curtain lecture.



WAYS TO ADD SOUND

Convenient methods of enlivening your movies

H. D. BATEMAN, ACL

• Records and one or more turntables will provide musical accompaniment and add interest to films.

IN one of those periods of reflection and analysis upon where our hobby is trending, that amateurs enjoy occasionally, I recently found two facts that stood out. It appears that most of the winners of Ten Best and Honorable Mention places have presented their pictures with some kind of sound, in the belief that sound would add to the attractiveness of their films. At the same time, I have noticed that some movie makers have apparently not discovered what sound could do to enliven their reels.

In the hope that it may be of service to filmers who have not yet adventured into sound with their pictures, this survey of possibilities is offered. It does not report on any new methods, but it endeavors to discuss existing ones for the benefit of readers to whom they may not yet be familiar.

Many filmers have found it well to have some sort of background music for home screenings, even if it is only the radio turned up enough to drown the projector's noise. The trouble with radio for musical background is that you never can be sure of finding music when you want it. Just when you are all set for an hour or so of home movies, you may find nothing on the radio but political speeches or quiz programs.

The next step, then, is to get yourself a record player; you can then have music with your movies, even if there is nothing on the air but soap operas. With a record player, too, you can exercise selection and fit your music to the mood of the pictures you are showing.

The use of a record player has its drawbacks, the chief one being the unchosen silent moments that occur while you are changing records. Then, there is the awkward situation that happens if you get to the end of a record and the end of a reel of film at the same time. Your whole program is left dangling in the air while you try to change film with one hand and records with the other.

Many of the disadvantages of using just one record player can be overcome if you use two. By putting them side by side you can shift from one to the other at will and can have continuous music by blending the end of one record with the beginning of another. You can exercise greater selection and play just that part of each record that meets your needs. You can also use sound effects in conjunction with music by playing them on one turntable and the music on the other. This relatively simple setup is called dual turntables. If you build two record players into a unit, either permanently installed in your recreation room or in a carrying case, for portability, and if you add a third pickup arm, you have dual turntables in the most advanced sense of the term. Amateur Cinema League members who would like to have more information can send for the booklet, *Building a Dual Turntable*, which tells you all you need to know, even including a list of suggested musical selections for different types of pictures.

Providing a fairly elaborate musical score on dual turntables requires, of course, careful preparation and just as careful presentation. It is necessary to determine the musical score for your picture, prepare a cue sheet and then operate the turntables with skill when the presentation is made. If a picture has not been shown for some time, it is well to have a rehearsal before the showing, so that you can again pick up the fine sense of timing that a finished performance will require. Or, if you wish to go into this thing a little further, you can get a recording device and eliminate the need for an exacting performance every time the picture is to be shown. Don't be alarmed by the suggestion of a home disc recording device. If you have a radio phonograph combination with a recording arm, you already have everything you need, or you can buy a home recording unit. Once you start making your own recordings, the possibilities become almost unlimited. The first step is to record the musical scores for your movies, so that you will not have continually to be shifting from one record to another as the mood of the picture changes. You merely start projector and record player so that the music and the picture are timed with each other, and then sit back and enjoy the show. If you have made your recording at the radio speed of thirty three and a third revolutions a minute, instead

[Continued on page 66]

PRACTICAL FILMS

The general movie as used for various purposes

APACHES AT HOME

Apache Indian Camp Life, designed to display the basic arts and crafts, living conditions and work of the modern Apache Indian, is laid in the setting of the Indian's national home. The film was shot in the White Mountain Apache Reservation in eastern Arizona, and it shows much of the terrain of that area. It is filled with interesting features, such as scenes of a wickiup, the Apache home; weaving of baskets from withes which are pitched with the resin of the pine to make the *tus,* a water-tight jug for holding liquids; the art of bead working; harvesting; ceremonial dances, and the beauty of the native costumes. In contrast with the native ways of the Indian, he is shown working with modern machinery, in up to date industries, and the closing sequence catches him in a ceremonial dance in native costumes.

The film is available from E. T. (Tad) Nichols, 3rd, ACL, Route 5, Box 333, Tucson, Ariz., in 16mm. silent, black and white and color, in a 400 foot version. It was made with the cooperation of the United States Indian Agency, at Whiteriver, Ariz.

CHECKS AND BILLS

Check and Double Check and *Doubtful Dollars* are two films, each running about seventeen minutes, produced by the Aetna Casualty and Surety Company in cooperation with the United States Secret Service of the Treasury Department and the American Bankers Association. They are available now for public showings.

Check and Double Check, black and white, 16mm. sound on film, deals with methods used by check thieves and forgers. It is designed specifically to aid in curtailing the theft and forgery of government checks, millions of which are being sent to dependents of men and women in service. The film offers a number of specific, practical suggestions for avoiding check losses.

Doubtful Dollars, Kodachrome, 16mm. sound on film, is the first film that has ever shown direct reproduction of valid currency. By showing both good and counterfeit currency on the screen at the same time, the movie facilitates the recognition of real from spurious bills. In making comparisons, the picture calls attention to important features in which counterfeiters usually fail. The operations of the passers of counterfeit bills are dramatically shown, with suggestions for guarding against them.

Both films will be used by the Secret Service in a nation wide crime prevention campaign, and prints will be placed with each of the fifty four offices of the Secret Service for showing to banks, chambers of commerce and other interested organizations. Wherever possible, a Secret Service agent will be present for the showing, to lead discussion groups.

Prints in 16mm. width may be requested through representatives of the Aetna Life Affiliated Companies in your community or by writing direct to the Safety Education Department of the Aetna Life Insurance Company, Hartford, Conn.

IMMIGRANT'S PROGRESS

American Anniversary is produced by the National Association of Manufacturers. Genuinely American in theme, it tells the story of Joe Karnak, young immigrant, who, in discovering and appreciating the freedoms existing in America, rises to a position of leadership in his factory and community. As he applies the principles and responsibilities of the American economic system to his own life, he influences his fellow workmen and associates and enriches the lives of those [Continued on page 71]

Photographs by Tad Nichols, ACL

• **Scenes like these are to be found in *Apache Indian Camp Life,* filmed by E. T. (Tad) Nichols, 3rd, ACL. Left, Apache woman coloring basket; middle, Apache baby in cradle board; right, Apache baskets and saddlebags.**

• In the picture group above, we see, first, John Borza, ACL, directing and Ed Sarraf filming the opening scene of *Here's Your Home Town* (Photo courtesy *The Cleveland Press*); then, Mr. Borza recording the Cleveland Public Square (Photo by Bill Sargent); next is shown a preview of the film at Crile Hospital for veterans (Photo by Tom Brunton); last is a closeup made with Mr. Borza directing and Mr. Sarraf shooting (Photo courtesy *The Cleveland Press*).

CLEVELAND VISITS THE WAR

A film brings family scenes to men in service

JOHN BORZA, ACL

OHIO is proud of the Thirty seventh Division of the United States Army. Cleveland has a particular admiration for the achievements of this gallant fighting unit because of the large number of Greater Cleveland and Northeastern Ohio men who belong to it and who have not seen their homes for nearly three years.

The Division has taken part in many of the Pacific campaigns. Before the attack on the Philippine Islands, it was stationed on Bougainville for a number of months. It was while the Ohioans were on Bougainville that the *Cleveland Press* conceived the idea of sending Cleveland to visit its sons in the Pacific, since those sons could not return to their home town, to see for themselves how Cleveland was faring. The visit was to be made in film.

Charles Schneider, promotion editor of the *Cleveland Press,* told me of his paper's plan and asked me to produce the picture. I accepted gladly, because I could give some service to the fighting men, many of whom were my old friends. Here seemed to be a real opportunity to bring cheer to Clevelanders in foreign lands.

I was given a blanket order to produce a picture that would let these soldiers from Cleveland visit their home town for about three quarters of an hour. I decided not to make a Chamber of Commerce "Welcome to our City" picture, but rather a film of activities in which the men in the Army themselves participated only a few years ago. Of course, I would include some of the fine downtown buildings, the parks, the colleges and other civic spots of which the Chamber of Commerce and every citizen of our city are justly proud.

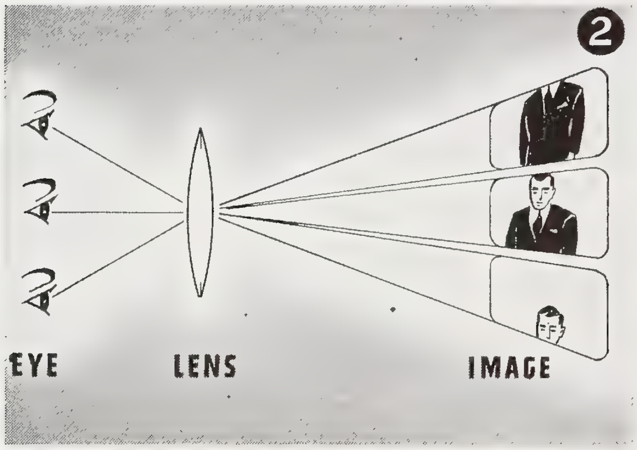
I had to have some medium to carry the picture, so that it would not be just a series of movie snapshots. I used "a letter from home." The picture opens with a long fade in on a typical residential street; in the foreground children are playing and skipping rope, while a newsboy is approaching the camera. He turns into a yard just in front of it; the camera follows him into the yard and to the house where he deposits the afternoon paper and walks back, out of the lens field. The camera remains stationary, to catch the front door of the house and the service star in the window. The door opens, a mother emerges and picks up the newspaper. A cut to a closeup, over her shoulder, shows her opening the folded journal. The front page provides the title of the picture. (A special regular front sheet was printed.) Instead of the customary headline, one sees *Here's Your Home Town.* The two columns on the left contain the credit titles: Photography and Production — John Borza; Narration — Charles Schneider; and Music Selections—Milton Widder. In the center of the page is a photograph of the Terminal Tower, Cleveland's well known landmark. The two columns on the right are taken up with an open letter from Louis Seltzer, editor of the *Cleveland Press.*

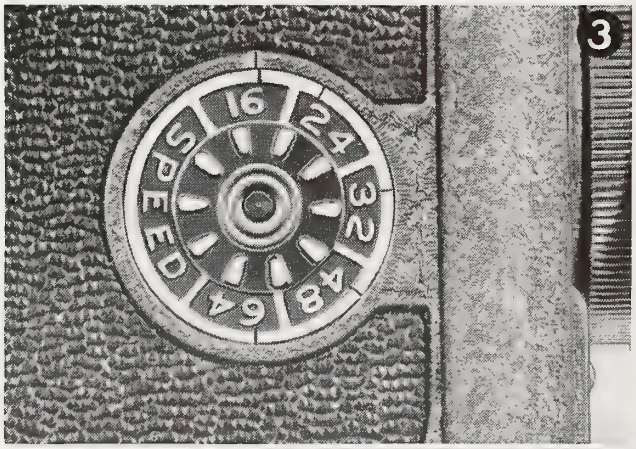
Mr. Widder selected *Going Home,* the song with music taken from Dvorak's symphony, *From the New World,* as the background music for the opening scene. At the same time the narrative begins, "This is Cleveland - - - Ohio - - - U.S.A. - - - the year 1944." Each phrase is separated and so timed as to continue while the newsboy delivers his paper.

[Continued on page 69]

Filmo AUTO LO

Distinguished by three famous Film





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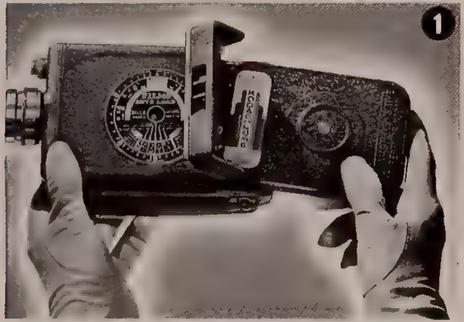

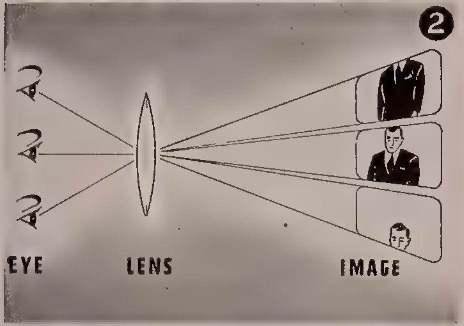

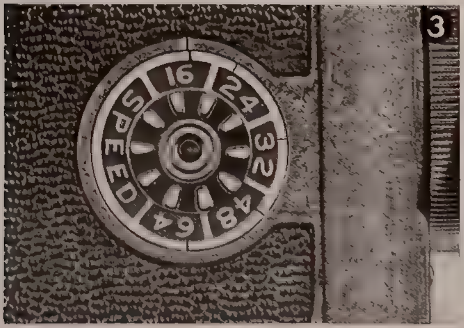

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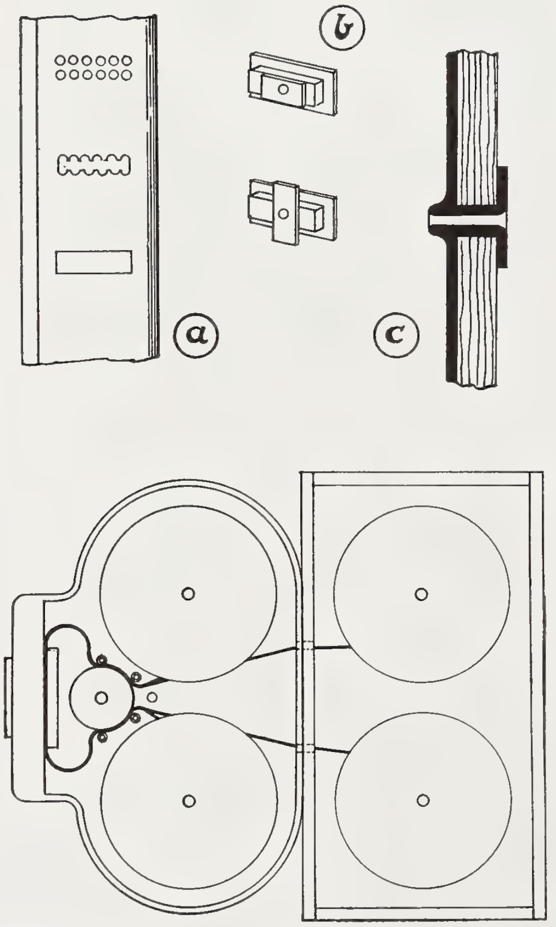
The Clinic

Technical comment and timely topics for the amateur

Camera as printer

It is quite a simple task to print short lengths of film by means of a camera of conventional design. A length of negative film and a length of positive are placed together with their emulsions in contact and wound together on a reel. The combined films are threaded through the camera in the usual way, except that all operations must be carried out in a darkroom, care being taken to see that the negative film is on the lens side at the gate. If the lens is removed and exposure made by allowing the light from an electric lamp to fall on the gate opening through the lens mount as the two films are run through, satisfactory results may be obtained.

It is clear, however, that the "inner" positive film has a shorter path to follow than the "outer" negative. Consequently, the two films will not run off the feed reel equally nor will they feed evenly to the takeup. A length of about ten feet of film represents the practicable limit. Longer lengths will tend to jump the sprocket and cause trouble in the gate.



• Top, details of adjustments required for making camera printer with specially built magazine, shown at bottom, to contain positive film.

If the cameraman intends to do a fair amount of printing, it is worth while rigging up a magazine for the positive film as shown in the sketch on this page. In addition, two slots will have to be cut in the back of the camera. If these are carefully made, they need not damage the camera's normal service in any way. Perhaps you may have a machine that you can dedicate to permanent use as a printer.

The magazine is simply made up in wood, velvet packings being used to make light tight joints. The spindle for the takeup should be brought to the outside at the back and provided with a handle, so that it may be rotated by hand. to wind on the film as it runs through the camera.

The sketch (a) shows the correct method of cutting the slots. They must not be cut in from the edge, as doing so would weaken the body of the camera. Cut as shown, there will be no appreciable reduction in strength. Small holes are first drilled round the edge of the slot. These are opened with a needle file and the slot finally filed to shape with a fine ward file.

The sketch (b) indicates a form of plug provided with a turn button which may be used to close the slot while the camera is employed in the usual way.

The corresponding openings in the positive magazine are shown in the sketch (c). The face in contact with the camera and the mouth of each opening are lined with velvet, both to insure the exclusion of light and to provide a smooth passage for the film. The magazine itself can be fitted to the camera just by using two rubber bands, unless a more ambitious locking device is contemplated. The protruding "mouths" of the openings will be sufficient to register the magazine in the correct position.

By this method, satisfactory results can be obtained from fifty or 100 foot reels, provided, of course, that the camera is wound as required.

A further refinement would be the addition of a drive to the takeup spindle of the magazine. This could take the form of clockwork or a drive from a falling weight on the lines of the old fashioned grandfather's clock. Unless a good deal of printing is contemplated, however, a hand operated takeup spindle will be quite satisfactory.—*G. A. Gauld, ACL.*

Phone sound effect

Ernest Kremer, ACL, whose film, *The Silent Alarm,* won Honorable Mention in MOVIE MAKERS 1944 Ten Best selections, had need of a telephone bell to ring at a particular place in his picture. Since a sound effect record was not ready at hand, he made use of an alarm clock. The average alarm clock of commerce will ring at any time within a five minute time bracket, if it is suddenly released from the "off" position within that time limit from where its alarm is set. Therefore, the method of getting the telephone sound is simple. One sets the alarm at any desired time; the clock is then set as the film begins, so that it will have reached a time well within the five minute bracket by the time that the telephone signal should be heard. When the instant arrives at which the telephone should ring, the alarm lever is turned from "off" to "on." It may be left in the "on" position for as long as the ringing is supposed to be heard. A refinement, to simulate the intermittent ringing of dial telephones, can be achieved by turning the lever from the "alarm" to the "silent" position several times.

Handy sticker

A new and ingenious paper sticker, already widely used in the professional 16mm. producing field, is Kum-Kleen, now on sale in stationery supply stores. Outstanding feature of this adhesive tag is that, following its temporary application to any given surface, it may later be peeled off without leaving the slightest trace of its adhesive material. Thus, the Kum-Kleen is well suited for use as a temporary marker of selected scenes or frames during editing, as an emergency binder between unspliced cuts of film and as a groove marker applied to records in exact scoring operations. The tag is supplied in a variety of sizes (some of which are narrow enough to lie between the perforations

[Continued on page 72]

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

New York novices There were twenty entries in the second annual Novice Contest recently concluded by the Metropolitan Motion Picture Club. ACL, in New York City, with thirteen of them on 16mm. film and seven on 8mm. stock. First place in the Harry Groedel Awards went to Martin Drayson, ACL, for his 16mm. production, *Interlude in Sunlight*. Other place winners in order were *Nantucket Turnabout*, by R. V. Elms, ACL, in 8mm., and *Signs of Spring*, by Ernest Miller, in 16mm.

These award winning films were selected by direct membership ballot in meeting from among the eight best of the full twenty entries submitted. The elimination judging was performed previously by members of the staff of the Amateur Cinema League. By unofficial vote of the guests present, the second place honor was shared by Wilbur Krimpen, ACL, with his 16mm. film, *Rowdy Clambake*.

Washington 8's elect New officers for the current calendar year have been elected and announced by the Washington (D.C.) 8mm. Club, as follows: O. S. Granducci, ACL, president; G. N. Brockhurst, ACL, vicepresident; Maurice Hejnal, ACL, secretary treasurer. Serving with them on the board of directors are Joseph H. Gawler, ACL, and Emmett P. Yoder, ACL. Pictures seen at the election meeting were *New England Tours*, by Lawton E. Bolender, ACL; *Tidewater Virginia*, by R. Bruce Warden, ACL; and *Mummer's Parade*, by Mr. Hejnal.

Winners in Milwaukee *The Boss Comes to Dinner*, 1944 Movie Makers Ten Best award winner by Ryne Zimmerman, ACL, took the club trophy in the 8mm. division of the annual film contest recently concluded by the Amateur Movie Society of Milwaukee, ACL, in Wisconsin. Elmer Mohaupt, with his *Wish You Were Here*, was the club trophy winner in the 16mm. class. Other movie makers honored in the contest were Pat Zimmerman, Harold Sonnemann, ACL, DeLylia Mortag, ACL, William Verburgt, Clarence Behling, Joe Hoffman and Norville Schield, ACL. All the contest films were judged by the consulting staff of the League.

Los Angeles chooses Harry E. Parker is the newly installed president of the Los Angeles Cinema Club, assisted by Alice C. Hoffman as vicepresident and Mrs. Mildred Zimmerman as secretary treasurer. New committee chairmen already appointed include Carl Beal, programs; A. A. Anderson, membership; James H. Mitchell, contests; C. Earle Memory, advisory; Edward Pyle, jr., publicity; Mrs. Guy Nelli, social; Dr. E. Leslie Eames, still photography; Carl H. Thomsen, technical; William L. Easley, sound; Jack Shandler, contacts.

Contest in Rockford There will be $150.00 in prize monies up for competition in the coming annual Film and Slide Contest announced by the Rockford (Ill.) Movie Makers, which will close next month. The cash awards will be divided equally—at fifty dollars a group—among Class A and Class B films and the still slides. In addition, the club's annual trophy will be awarded to the best film in the contest. Bruce W. Johnson is in charge of the contest arrangements, assisted by N. P. Brewer, ACL, Harry Eggert, ACL, Paul Dahlman, Henry Hansing, Ferd Lofgren, Hazel Nelson, ACL, C. W. Spickerman, Eugenia Wright, Milton Zeis and Frank Zegunis.

Chicago slate Members of the Chicago Cinema Club, hailed as the oldest incorporated amateur movie club in the United States, have returned to office the following slate of officers for 1945: Charles C. Hammack, president; Mrs. George Kirk, vicepresident; Thelma Jones, secretary; Sherman Arpp, treasurer. Serving with them on the board of directors are Isidore Vise, ACL, Keith Nowell, Harriet Hewitt and Raymond Allen. Recent regular programs of this veteran club have included screenings of *Guatemala*, a feature length study, by Willa T. Doubson, ACL; *Our Feathered Friends*, by A. A. Kadow; *Adventures in Dreamland*, by Mrs. Julian Gromer; *Animal Kingdom* and *Dogs*, by Max Levy; *Western Vacation*, by B. J. Babbitt; *Prewar Peasants of Central Europe*, by Clara Hoover.

Hird at Passaic It was the annual Henry Hird Night program at a late meeting of the Passaic (N.J.) Cinema Club, ACL, hailed by *Projections*, the unit's bulletin, as "the finest meeting in the history of the club." Speaking on *The Value of Musical Background with Silent Pictures*, Mr. Hird ably illustrated his points with presentations of *Reflections*, 1944 Honorable Mention award winner, and of *New York World's Fair* and *Arizona Ranch*. Highlight of the evening was the announcement by Mr. Hird of his gift of $100.00, to be used as prize awards in the group's contest for 1945. The club president, Werner Von Bergen, ACL, accepted for the group with a suitable expression of gratitude.

[Continued on page 74]

• Film Study Group of Rockford (Ill.) Movie Makers gathered in city's Sinissippi Park for filming problem which was directed by Paul Dahlman and Harry Eggert, ACL.

N. P. Brewer, ACL

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

D. E. B. STEVENSON

New post for Harkness

Norris Harkness, photographic editor of *The New York Sun,* was recently appointed to two new posts, while retaining the newspaper position which he has held since 1940. He has been chosen as executive secretary of the National Photographic Dealers Association and also as that of the New York Guild of Photographic Dealers.

During World War I, Mr. Harkness started working with cameras, and, with the growth of his interest in the photographic field, he became a writer for *The Camera* in its miniature camera department. Following that work, he became editor of *Photographic Trade News.* For five years he was the director of the photographic department of *Nature Magazine.*

Mr. Harkness has been teaching and writing about photography since 1928; he is a member of numerous photographic organizations, including the Photographic Society of America and the Oval Table Society. He brings to the work he has undertaken for the photographic dealers a breadth of experience.

See Navy life

Twenty three distributors of Navy incentive films were given the opportunity of witnessing, first hand, the training and techniques taught to the fighting men of the United States amphibious commands at a great East Coast base. Aboard the LCI (L) 693, the group observed specialized instruction and equipment used in battle the world over, during its two days afloat.

In Washington, D. C., the group was greeted by Rear Admiral C. H. Woodward, USN, Chief of the Division, via a film trailer, in his absence. He emphasized the importance of the distributor's job in bringing the full import of the Pacific battles to war workers the nation over. Incentive films were screened, and the group was addressed by Navy personnel.

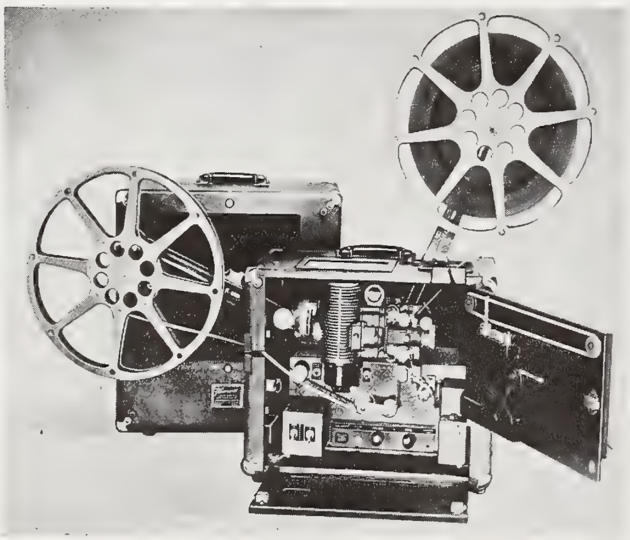
During the actual cruise, the visitors were witnesses of firing practice, smoke screen laying and the use of parachute flares, of Very lights and of signal flares.

Among those taking the trip were H. J. Spiess, William B. Laub and Murray Goodman, all of Castle Films, Inc., 30 Rockefeller Plaza, New York 20, N. Y.; Clem Williams, 802 Pitt Bank Building, Pittsburgh 22, Pa.; and George H. Cole, King Cole Sound Service, Inc., 203 East 26th Street, New York 10, N. Y.

Official U. S. Navy Photo

• Film distributors, who handled Navy movies in bond sales, on cruise inspecting amphibious training centers at Eastern base.

• New Bell & Howell Filmosound projector, made for operation on power from twenty five cycle rural electric lines.



Low cycle sound unit

The Bell & Howell Company, 1801 Larchmont Avenue, Chicago, has developed a new Filmosound projector to operate on twenty five cycles, to fill the need for sound projectors in rural areas and other localities where sixty cycle facilities are not available. Other than the low gearing, the instrument is identical with other Filmosound projectors. It is expected to fill a real need after the military and high priority civilian use has been cared for.

For Ampro school sales

Ervin N. Nelsen has been appointed by the Ampro Corporation, 2839 North Western Avenue, Chicago 18, Ill., as educational sales director. Mr. Nelsen for five years was supervisor of Visual Education in the St. Louis Park Schools of Minneapolis. Mr. Nelsen comes with a thorough knowledge and understanding of the field of visual education in the elementary and secondary schools of the country and a keen appreciation of the future possibilities of visual education and the vital part it does, and will, play in both industrial and educational fields. As principal, teacher and supervisor of visual instruction for the past ten years, he is admirably suited for his present position. He has spent some time in industry where he supervised the production and national distribution of various visual aids materials.

In cooperation with the United States Department of Agriculture, Mr. Nelsen has specialized in photography and cinematography, using all types of still and movie cameras in visual education.

[Continued on page 74]

ACTION TITLES

Suggested ways of filming them

WALTER BERGMANN, ACL

I GET a lot of fun out of making titles, especially since I learned how easy it is to make action background titles. Movie captions offer a good opportunity to exercise your imagination. Every picture should have a main or introductory title, and some thought must be given to the kind of caption that will be appropriate and, in addition, will help to make the picture more attractive.

When it is feasible, I plan the main title at the same time that I plan the picture. A common practice for introducing action titles is to make a long shot of the first scene of the picture, to superimpose the titles over it, fading them in and out, and then to continue the action after the final title fades out. This method was used very effectively in Jimmy Cagney's picture, *Johnny Come Lately*. The opening scene showed a long shot of a small town at daybreak, followed by a scene of two tramps walking along the street. During these scenes, the opening title and the credit titles faded in and out.

I used a modified version of this opening in a recent picture. The scene opened with my wife's back close to the camera. As she walked forward, the room in which the action occurred came into view. Going to a round mirror hanging over the fireplace, she beckoned to our children. They walked over to her and looked up at the mirror. A closeup of the glass was shown, and, in the center of it, the main and credit titles faded in and out.

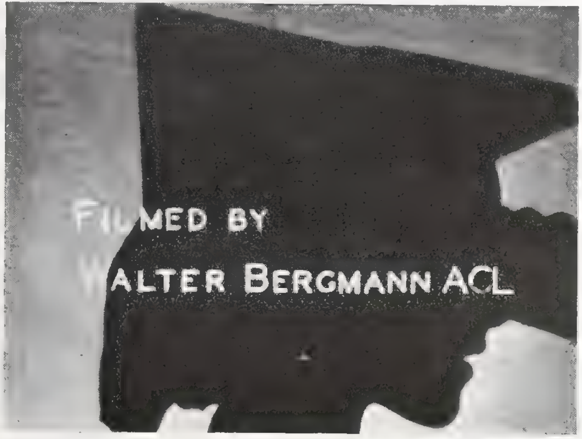
I used a somewhat similar idea in another film—a dance recital staged on the lawn of a garden. The opening scene showed a long shot of a girl in gypsy costume, dancing with a tambourine. She struck the instrument. A closeup of the tambourine was shown, and the opening title appeared in the center of it and then faded. She continued her dance and, when she struck the tambourine again, the next title appeared. Upon completion of the credit titles, a medium shot and then a long shot of the dancer followed, thus continuing the picture for the opening number of the recital.

In another film, a black and white shadow picture, a shadow of a child's head moved across the screen. As the background was gray and the letters of the title were white, the letters were plainly visible only when the shadow darkened the background and supplied the necessary contrast to make them stand out.

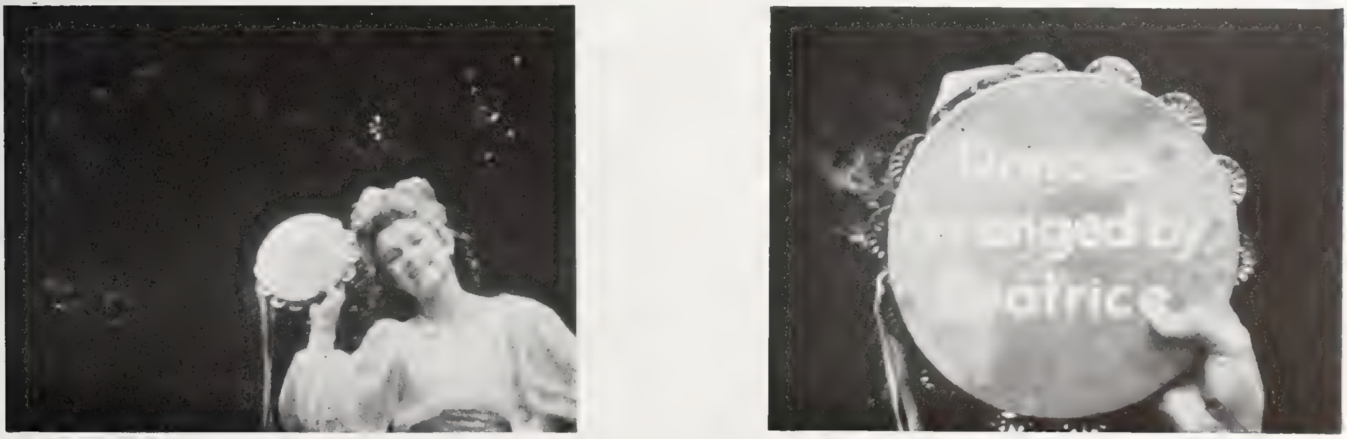
By this time, you have probably surmised that all these titles require double exposure. Do not let this fact deter you from attempting to make similar ones because your camera does not have a device for winding film backward. Contrary to general opinion, double exposures can be made with any movie camera without too much trouble, whether it has a built in "windback"

[Continued on page 72]

16mm. scenes by Walter Bergmann, ACL



• **Top, example of credit title with shadow background; below, two frames from dance recital film, showing titles derived from action; both referred to by the author.**



Painting with light

[Continued from page 53]

side, high up. Well, you place your flood lights (perhaps two or three flood lights) in just the right spot to bathe the scene from the desired angle. The shadows thus created are probably too harsh for Kodachrome; so, you place one or two weaker fill in lights, to illuminate the shadows from the left side.

Have you decided to use back lighting to point up the contours and to give that pleasing well modelled effect? If so, spotlights will be best for the job; strictly speaking, the spotlights should be placed above and slightly to the rear of the objects which are to be back lighted. However, in that position, your light stands would be in the scene; so, you compromise by placing the spots high up at the rear, but to the side, so that the stands are just out of lens range. Inasmuch as the actinic value of movie lights falls off sharply in relation to distance (only one quarter as much light strength each time the distance from the light is doubled), all the background objects and the walls will have to be independently illuminated by flood lights or spotlights placed just outside lens range and as close to the background as possible. Otherwise they will appear too dark. Obviously, all this arrangement will be unnecessary if the action takes place near the wall.

In any case, the lights should be moved about and careful photometer readings taken, until you are convinced that you have exactly the effect that you want—just as the experts do in the big studios!

What lighting effects create moods in a picture? They are many and varied, but, generally speaking, moods are created by these lighting schemes.

High key lighting. This is the harbinger of gaiety, purity and charm. You will find that it is suited to comedies and other light, or undramatic, sequences. It is produced by giving full exposure to the film in the camera and even illumination to all parts of the picture. Light colored clothing, draperies, rugs, walls and floors will enhance the effect, but almost any scene can be lighted in high key if so called shadowless lighting is used. General front lighting and a bright background free from sombre shadows are indicated, and flatness can be avoided by the use of some side lighting. Back lighting, too, will help in this respect.

Medium and low key lighting. This is produced by splashing light on certain objects within the picture area and leaving the background rather dark, especially in the upper portions. Dramatic events, religious sequences and other scenes which depict dignity, sorrow or suspense are very effective when they are filmed in a rather low key. This contrast in light and shade is sometimes referred to as "dynamic lighting" because the illuminated parts of the scene are set off by the contrasting, deep, velvety shadows. In a drama, for example, this lighting forces us to concentrate our attention upon the faces or forms of the actors, and it heightens the atmosphere of suspense.

"No light" lighting. Scenes which are supposed to take place after room lights have been turned off are filmed in still lower key, for almost no light at all is directed on the background. The feeling that the scene might have been shot outdoors at night must be prevented; so, one or two small objects and a little of the background—just enough to identify the room—are lit up by means of spotlights. Lighting the actors from a sharp side angle will permit the action to be observed, but even this illumination should be on the weak side, and at least seventy percent of the screen picture must be dark. Faces need not be visible in such scenes.

Pseudo moonlight lighting. Lights may be taken outdoors on warm summer nights, where the same general lighting setup may be employed as for "no light" lighting, except that soft, weak light should illuminate the faces of the actors and, if possible, the effect of shadows on the faces should be created, as this heightens the illusion greatly. Sheets of blue cellophane on the lights or a blue filter on the lens will impart the tonal quality which makes "moonlight" scenes so delightful on the screen.

While there is no problem involved in deciding the general mood which you will want to introduce into a particular scene or film sequence, still there are countless decisions which you will have to make on the spot, as the lighting scheme is being arranged. Obviously, you will need three or four flood lamps (taking the No. 2 Photoflood bulb), together with three or four efficient spotlights (taking the 500 watt bulb) and, perhaps, some smaller spotlights for illuminating small shadow areas. The flood lamps and spotlights should all be on stands, of course, and you will need many lengths of heavy electric extension cords. You could not use all this equipment at the same time without blowing out fuses, but you might, conceivably, want to use four Photofloods at one time or, perhaps, four spotlights in a different scene. A good workman never tackles a job without having all his tools handy, and you will want to be able to work with the feeling that you can pour light anywhere you like without having to skimp somewhere else in the scene.

(*Part 2 of* Painting with light *will follow in the March number of* Movie Makers.)

Good fun or good films?

[Continued from page 52]

story. We do not, in the meantime, give ourselves up to the temptation of catching this random snapshot, that odd view, unless we are sure from our advance planning that these scenes can be used sensibly in a coming sequence.

This, in essence, was the second method of film making, and the consultant was quite ready to admit that it was far more demanding than the first. At the same time, there was no gainsaying the fact that it would produce a far better motion picture for general entertainment. Fundamentally, what the member in question had himself found disappointing in his film was a lack of this central, integrating line of thought about the subject matter—and the smooth, fully rounded scene structure which results from such thought.

The consultant knew this, and he explained it as clearly and carefully as he could. And yet, as he did so, he was conscious of the possibility that this second, demanding method might not necessarily be the best from the point of view of the movie maker involved. It might well be that this more exacting procedure would require so much attention to the job of film making that it would cease to be fun for the filmer—and thus would cease to have value.

Movie making, like every other worth while activity, can serve many ends. Those of us whose task is to advise and suggest can readily come to the conclusion that all counsel must point to perfection and that whatever may be the real purpose of a film, its execution must be careful and disciplined. Of course, this conclusion is sound, if the picture is to be shown to many persons and if it is to make some viewpoint clear.

But it must be admitted that movies can be used for pure fun, both in making and in later casual projection. There is no reason why they should not be made in this light hearted attitude, if they are designed to bring amusement in the filming and the joy of retrospection when they are looked at afterwards. The thing to remember is that they will just be casual movies—random snapshots—and that they cannot be made over later into a film with any unity or sensible coherence. They are made for fun, and that's the end of them.

A balance, thought the consultant, must be struck by each movie maker between the results he wants to get and the efforts he is willing to expend to get them. Unfortunately, but inescapably, one cannot have both—the easy method and the superior end product.

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Plainly speaking

[Continued from page 54]

you should put away the camera at once, find a quiet spot, take paper and pencil and determine what you are going to film—and why.

You wish, say, to make a picture of your cocker spaniel. Introduce him, then, at the doorway, where somebody lets him out on the lawn, thus effecting a transition from the household to the dog. Get him shaking himself in closeup; you can do it by tickling his fur with a straw. Move back to a medium shot, as he romps about the lawn. Then catch him as he dashes joyfully up to one of the children, and get a shot of the two together. If you put some syrup on the (obliging) youngster's nose, the dog will lick it; then you can show the child, unable to play because of so much attention, leading the dog back into the house; the door shuts and the sequence ends.

I never want to see—another color film that makes color an end in itself. Color is merely another weapon, not the end of the battle. Choose your scene because of its significance, then arrange the composition to reveal the color—instead of choosing a scene because of its color and letting the significance vanish.

If you should be haunted by the suspicion that your old black and white pictures—with sky filters and shadow patterns—might be better than your chromatic compositions, the fault will lie with you and not with color. You will have forgotten that color can hide emptiness of thought, that it can decorate airy nothings and that it can give importance to mediocrity. It can do these things for the first showing of a picture, but it cannot carry a dull film through many exhibitions. It is too fine a medium to be used as mustard for an indifferent cine dish. It deserves the best that you can give it. With color, the filmer holds the reins, while black and white is a restraint in itself. So, in color shooting, be sure that you use color honestly and not as a bright cloak to hide slipshod work.

I never want to see—another film composed entirely of eye level shots. A cinematographic viewpoint is equivalent to an intellectual point of view—unnecessary, perhaps, to your own thinking, but an obligation when you present something to others. I wish that filmers would walk all around a subject before they record it; I wish that they would look for elevations and depressions and consider the value of selecting parts, instead of filming the entirety as a matter of course. The lizard on the wall of a ruined fortress is no less important to the idea of that fortress than is a long shot of the entire structure.

I never want to see—another picture for which the only excuse is the difficulty of making it. Nature filmers are the worst offenders on this score. I once knew a man who took, and invariably insisted on projecting, forty feet of a captive African okapi—a beast not unsimilar to a zebra—while the dull creature ate leaf after leaf, interminably. He excused the length of the scene by arguing that the okapi was a rare animal, seldom filmed. But is rarity always a criterion of interest? A certain subject may be uncommon, or difficult to record, but to film that subject to excess, because you may never have an opportunity to make it again, is no excuse for boring your audience. Careless as it may seem, brevity is still—even with okapis—the soul of wit.

I never want to see—another scenic travel film without human beings. Take the Sugar Loaf at Rio de Janeiro, for instance. Everybody shoots the view from it. Well, it's a nice view. But what are they standing on? What keeps them from blowing off? And how—above all—did they get to the summit—by walking, climbing, riding, or (as I am forced to imagine) by flying? Scenery is background, even in Timbuctoo; otherwise none of us would travel for himself.

I never want to see—a film in which all these suggestions are followed, meticulously, without imagination or spirit. I would rather see color misused, sequences a wretched hodge podge, tedious okapis, "running gags" in a discussion of orphanages, dull introductory devices and everything dreadful under the cinematic sun, than to see a flawless picture that lacks any spark of imagination. Rules are tools, not the finished house. Before you create a film that is a dead shell of perfection, impressive and hollow, setting at naught the honest human errors of your next door neighbor, violate every imaginable rule—every admonition and warning—written by congenital grouches like this observer.

Ways to add sound

[Continued from page 55]

of the phonograph speed of 78 r.p.m., your records will, of course, play much longer without changing. However, if you are using 33 1/3 r.p.m., it is suggested that you make the turntables with two speeds. It is also wise to make them portable, since you may not always be able to locate 33 1/3 r.p.m. players if you are giving a show for some one else.

When you record a musical score, you can add a commentary. Music, sound effects and special events can be recorded off the radio. You might take your camera to a football game, for instance, while your wife stays at home and makes a recording of the broadcast of the game. Later, when you show your picture of a thrilling touchdown run, you can play the recording of the broadcaster screaming, "He's at the twenty—the fifteen—the ten—the five—HE'S OVER! IT'S A TOUCHDOWN!"

One filmer has pictures of a presidential inauguration and recordings of the broadcast of the proceedings. Even news broadcasts can be utilized. For instance, another filmer has a recording of the eyewitness description of the destruction of the dirigible balloon, the *Hindenburg*. He purchased an 8mm. release of the tragedy and edited it to conform with his recording. As you see the film, you hear the hysterical announcer describing the events that are happening. Usually all the more important events are transcribed and rebroadcast, so that you can take your camera to the actual event and then sit at home and record what you need from the rebroadcast.

This discussion of adding sound to silent movies is limited to what one can do at this time. Of course, new equipment is practically impossible to get; but, by watching the "miscellaneous for sale" columns of magazines and newspapers, one can usually locate what he needs in the way of turntables, amplifiers and other things from the second hand market. The postwar possibilities of amateur movies with sound appear to be unlimited. There will undoubtedly be developments in recording sound on film and in the process of recording on wire (now used very extensively by the United States Government) that will open up whole new vistas of sound movies. Until that time, however, we can still do a competent job with a brace of turntables and a few carefully selected records.

The technical phases of adding sound have not been mentioned in this brief discussion of its possibilities. Anybody interested in technical details can refer to the many articles which have appeared in Movie Makers from time to time or send to the Amateur Cinema League for the booklet previously described, which is available only to members. Of course, if you have specific questions, the League will be glad to help you, if you are a member.

TAPE TECHNIQUE

It is an excellent idea, of course, to keep the coils of one's rewound film fairly taut on the reel, thus avoiding the dangers of self inflicted scratches on the soft emulsion. Should you employ adhesive tape for this purpose, however, remember there is only one correct method of using it. Your blank leader footage must be of sufficient length so that the sticky adhesion of the tape falls on *it*—not on your lead title.

The twinkling of an eye!

That's all you have, in winter sports! A picture flashes by . . . and is gone. A retake, if possible, may never be as good. Motion is fast . . . light is deceptive and relatively weak. Better be ready . . . and SURE! To get full photo quality in the shadows . . . highlights brilliant but soft . . . middletones rich in detail . . . you need a WESTON. The MASTER will tell you the exposure that's *right* . . . the correct adjustment of shutter and stop. Its highly selective viewing angle and exclusive exposure-control dial put your timing exactly on the line. With a MASTER's reliable accuracy, you can't possibly miss. Weston Electrical Instrument Corporation, 626 Frelinghuysen Avenue, Newark 5, New Jersey.

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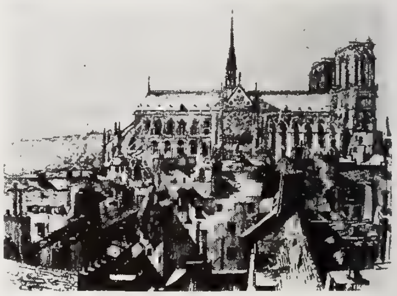
■ *Camera Thrills of the War,* companion film to the Castle *News Parade of the Year,* is not a historical record, as is the latter film, but merely a collection of genuine camera thrills caught, many times by accident, when the cinematographer was shooting some event. Many such scenes have been collected by Castle Films, Inc., 30 Rockefeller Plaza, New York 20, N. Y., in 8mm. and 16mm. versions, including one with sound.

■ *Corvette K-225,* the Universal release, now on 16mm. sound on film, ten reels, black and white, available from the Filmosound Library, 1801 Larchmont Avenue, Chicago 13, Ill., deals with the heroic work of the English merchant men whose business is the protection of convoys transporting material to the war fronts.

■ *Courageous Mr. Penn,* 16mm. sound on film, running seventy eight minutes, available from Allied 16mm. Distributors Corporation, 1560 Broadway, New York 19, N. Y., is a biographical romance concerning William Penn, son of Admiral Penn, rich and powerful friend of King Charles II. The film displays the courage of the wealthy young man who hated oppression so strongly that he joined with the oppressed, to be their champion. He obtained from the King payment of a debt owed to his father, and with it he established a colony in America with the aristocratic young woman who was his wife.



■ *Our Blessed Lady,* 16mm. sound feature, obtainable from Walter O. Gutlohn, Inc., 25 West 45th Street, New York 19, N. Y., traces the history of the Cathedral of Notre Dame de Paris and relates the events that have taken place about the structure in the six centuries of its existence. For the first time, the famous jewels and relics of the cathedral are brought to the screen. Within the shadow of the edifice, many major events have occurred. The commentary is by Father Robert W. Gardner of the Catholic Foreign Missions Society. The musical score is played by the noted Marcel Dupré on the grand organ of the cathedral.

Cleveland visits the war

[Continued from page 57]

After a general view of the opened newspaper, a lap dissolve leads to a closeup of the main title, "*Here's Your Home Town*"; a dissolve introduces the credit titles, and another brings in the letter that starts: "Dear Fellows: It's been a long time since you went away. We think about you a great deal and pray that the day of your return may be soon. The old home town hasn't changed a lot. The lofty spire of our Terminal Tower still landmarks Cleveland's cozy little corner on Lake Erie. Out in the neighborhoods and suburbs, life goes on . . ."

The title disappears but the narrator's voice continues the letter. As he says "Terminal Tower," the music changes into *Beautiful Ohio* and the scene dissolves into the tower itself. The picture goes into a sequence of neighborhood scenes, "kid sister" mowing the lawn (her soldier brother did it himself not so long ago), hanging out laundry on Monday morning, children filching shavings from the ice wagon, the milkman, the tin can collection, the postman, the taxicab driver (now a cabette) and other scenes that happen and have happened each day on Main Street, U.S.A. Next I took the children, primary and high school, coming out of school and then switched to people leaving church on Sunday, dissolving to a Protestant, a Jewish and a Catholic house of worship.

On Sunday afternoon the picture takes the soldier audience to a big league baseball game where the Cleveland Indians defeated the New York Yankees. Two hundred feet of film were shot to make a fifty foot baseball sequence in which a home run is shown. (The home run actually was made on the editing table.) This sequence consists not only of the game, but also shows the crowd going to the stadium, their reaction to the different plays, the radio announcer (a familiar face and voice to everybody around Cleveland), boys selling "red hots" and "cold pop" and flashes to the score board. The big league game dissolves into "sandlot" baseball where tomorrow's stars are learning the game the hard way.

On Sunday afternoon the soldier at home might have gone fishing off the rocks of the Lake Erie breakwater, have swum in the same lake, sailed under canvas or traveled with a motor boat, taken a lake excursion steamer, gone to some of the parks, to dance and to ride the roller coaster, or just for a bicycle or horseback ride. He might have visited the zoo, played golf or tennis. The picture shows him all these

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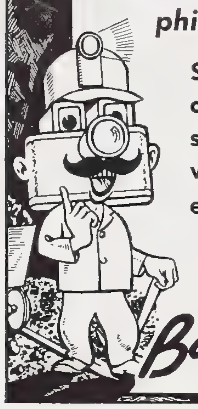

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places and activities, but the audience will see girls. Girls, girls and more girls. Believing that they are what the men over there wanted to see, girls were taken in closeups, medium shots and more closeups, at the beaches, in the parks, or getting summer tan and applying lotion to soothe the skin. To this end, models from one of the large department stores helped by giving a style show in front of the camera, displaying the latest in bathing suits, playsuits and, of course, informal dress for afternoon wear.

A special park picnic sequence then follows. The *Cleveland Press* invited all the relatives of men serving in the Thirty seventh Division to a Sunday afternoon outing. Families were filmed by two movie cameras while they picnicked, played games, listened to a band concert or did other things. There were more than 3,000 people to capture on 800 feet of movie film. It was a tough assignment, but the results were more than worth while. The soldier met his relatives and his wife with a son or daughter he had never seen except in still photographs. Not a foot of this sequence was thrown away; it was too valuable to the men in the Pacific. Copies of the film were made without the picnic sequences. These are destined to be shown to audiences that have no great attachment to relatives, but do want to see a film of Cleveland.

Thus ended the Sunday afternoon activities of *Here's Your Home Town.* The remaining sequences in the movie show the old familiar spots of Cleveland and the new places that have sprung up with the war. Rationing, Victory gardens, replacement of men by women in different types of work, the girls of the armed services doing their jobs, a new veteran's hospital and the daily induction of men to the armed forces—all have their place in the film.

The closing sequences show the present transportation facilities of the city, by trucks, street cars, buses, the rapid transit, boats, rail and air transport. The absent soldiers see the mighty industries of the city producing arms and equipment for their use. The industrial sequence ends at the aviation gasoline cracking plant. Here we see a high flame caused by escaping pressure gas. This flame dissolves into the ending of the letter which says, "So, that's the way it is back here at home, fellows. What we have done here with the camera we would like to do personally—and soon—to show you the town. You've seen a lot of familiar scenes, and possibly some faces you know and love. Wherever you are, we sincerely hope that you have enjoyed it!" There follows a signature, Louis B. Seltzer Editor, *The Cleveland Press.*

Charles Schneider, promotion editor of the *Cleveland Press,* wrote the narrative which he later recorded as the "voice over" of the picture. Milton Widder, music critic of the *Cleveland Press,* selected the music, to fit the mood of each sequence.

I began to shoot this picture, in Kodachrome, about the first of June. The Fourth of July, I started to edit the film, having received about ninety percent of it from the processing station. Three weeks later the picnic scenes were shot and incorporated into the film. I then timed each scene and sequence. From this timing outline, Mr. Schneider started to work on his script while Mr. Widder began to select his music. This work was done after they had both seen the film a number of times, to familiarize themselves with its contents.

After the script was written, changed and rewritten a number of times, to get the best phraseology, we were ready for the final rehearsals. I may say that Charlie's script was written in such a manner that there is no relation of hard luck stories from the folks at home, nor any pity or over praise for the men at the war. The script was a newsy letter from home, such as you or I might write to our friends in uniform.

Then came the acid test. In one of the local veterans' hospitals is a small group of Cleveland men who had served in Bougainville with the Thirty seventh Division. We projected the film for them while Mr. Schneider read the script. Before doing it, however, we asked these men to look at the picture from the viewpoint of their comrades still in the Pacific theatre of war. We told them to be critical. Their praise for the film and the narrative indicated that we had passed the test and were ready for the sound studio to do the recording.

During the second week in September we were at the George Colburn Laboratories in Chicago recording Charlie's voice. Three weeks later about 4,000 Clevelanders attended a preview of this film showing their home town. The next day the film was on its way to the front. The men for whom it was primarily made began to see it during the first week of November.

Their commanding officer, Major General Robert S. Beightler, said, in a letter to the editor of the *Press,* that, whenever possible, the Cleveland men follow the film from one showing to another, again to see a familiar face or a well known place back home.

A definite plan was made for the entire picture before one foot of film was exposed. Charlie Schneider and I met many times and outlined just what we would include. The danger of a movie of this type is that it will be too long, will bog down and tire the audience. We had the problem of covering the life in our city in thirty two minutes, plus an additional sixteen minutes of a picnic in a 16mm. movie, and not to have a series of snapshots flash on and off the screen. Somebody said, "the boys will look at anything from home." True as this may be, we wanted them to get something rather worth while. At the same time we had to consider the audiences in this country who would see this picture as a film of Cleveland. So, it was planned before it was filmed, planned as it was in the process of being filmed, planned as it was edited and as the music and voice were added.

Edward Sarraf gave me much help in filming, planning and editing. Joe Valis also gave considerable time and help, while Tom Gray and Eddie Orlie aided immensely in filming the picnic sequence. All are members of the Amateur Division of the Motion Picture Council of Greater Cleveland.

Practical films

[Continued from page 56]

around him. The film, available in both 16mm. and 35mm. sound versions, is in one reel, running approximately fifteen minutes; it is available from The National Industrial Information Committee of the National Association of Manufacturers, 14 West 49th Street, New York 20, N. Y. It is especially recommended for social science classes, clubs and societies.

WHAT TO EAT

More Life in Living is a fast moving film that dramatizes the rewards of proper eating. It is treated in a manner so unique as to give it almost unlimited audience interest. It portrays in an entertaining manner the nutritional importance of milk and milk products in the diet for maintaining sound bodies for more zestful living. All kinds of people—in all walks of life—can enjoy more life in living by keeping a watchful eye on the types of foods they eat and by including generous amounts of dairy products.

The film is available in 16mm. and 35mm., black and white versions, running eighteen minutes. It was made under the sponsorship of the National Dairy Council, and it is distributed by the Y.M.C.A. Motion Picture Bureaus at 347 Madison Avenue, New York 17, N. Y.; 19 South LaSalle Street, Chicago 3, Ill.; 351 Turk Street, San Francisco 2, Calif.; and 1700 Patterson Street, Dallas 1, Texas.

GLASS

Looking Through Glass displays the interesting contrast of the old method of hand made glass with modern mass production in one of Britain's great plants. The film describes glass making from the raw material stage to its final and varied forms. The beautification of glass by etching, cutting and sandblasting is shown.

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shows pot making. Pots must be able to maintain a heat of 1500 degrees Centigrade in order to transport molten glass from furnaces to the points of molding, blowing and rolling. Each pot holds well over a ton of molten silica.

Another sequence is devoted to the Department of Glass Technology at Sheffield University, to which students come from many parts of the world. There, glass is scientifically studied, and the results are imparted to glass industries everywhere.

Interestingly enough, the picture was filmed through a perfectly balanced British lens of a type famous throughout the world.

The film is available from the Britiish Information Services, 30 Rockefeller Plaza, New York 20, N. Y. It is in two reels, 16mm. sound on film, black and white, running eighteen minutes.

The clinic

[Continued from page 60]

of a strip of film), and its top paper surface may be written on with ease. No moistening is required to activate the adhesive effect.

Turntable nicety Engrossed in a recent screening of one of the year's outstanding films, we were reminded of a minor irritation attendant on the use of double turntables in presenting a musical background. This was the intermittent, staccato clicking of the control switches as one turntable was thrown into operation and the other cut out of circuit. Small though these sounds might seem, they *can* serve to distract from the full esthetic effect of your finest screen presentations. But silent switches, we are informed by authority, are almost as hard to come by as a new automobile! The answer seems to be: for your suavest turntable technique, plan to operate the control switches at an absolute minimum of necessity.

Room temperature In these days of winter's cold, film, like live things, will do its best work if it is not subjected to great changes in temperature. If you find it necessary to carry your projection equipment some distance in zero weather, in order to reach the scene of your showing, prudence will dictate that you do not store reels in the luggage compartment of a motor car. Keeping them inside the car, where the heating apparatus is in operation, and even wrapping them under your outer coat will insure your reaching the projection room with footage that has not been chilled and made unnecessarily brittle by the chilling. For that matter, projectors do not welcome extreme cold, either.

Action titles

[Continued from page 63]

or not. If your camera does not contain one, here is a way to make action background titles with it.

In all double exposed shots, it is necessary to determine at what frame the double exposure starts and where it ends. To make your task easier, place a new roll of unexposed film in your camera. You will then know immediately from where you started. However, if you already have a partly exposed roll in your camera and you want to use it for action titles, you may do so. In that case it will be necessary for you to note the exact footage reading, as shown by the footage indicator of your camera, and then go into a darkroom or completely dark closet with the camera, taking with you a common straight pin or needle. Open the camera and grope inside it until you locate the first frame past the camera's gate. Next, puncture the frame several times with the pin. That frame marks the start of the double exposed scene. Place the cover back on the camera and take the action shot.

When you have finished shooting, read the footage indicator again. That reading tells you the length of your background shot, should you need it later. Go back into the darkroom with your camera, open it, take out the film and wind it back on the unexposed reel, to the frame which you punctured. Next, so place the film back in the camera that the punctured frame appears just past the gate, thereby returning to its original position, before it was punctured. Replace the cover on the camera and check the reading of the footage indicator, to make sure that it agrees with the first reading you took. Shoot your main and credit titles right over the background scene. However, be careful to see that the footage used for the titles does not exceed that exposed for the background scene. You may reverse the order and take the titles first and the background last, whichever is the more convenient.

You may find it a little awkward to rethread the camera in complete darkness by touch. If you have some exposed film, practice with it before you actually use the unexposed film. After a few minutes, you can thread your camera with your eyes shut, which is the same as doing it in a dark closet.

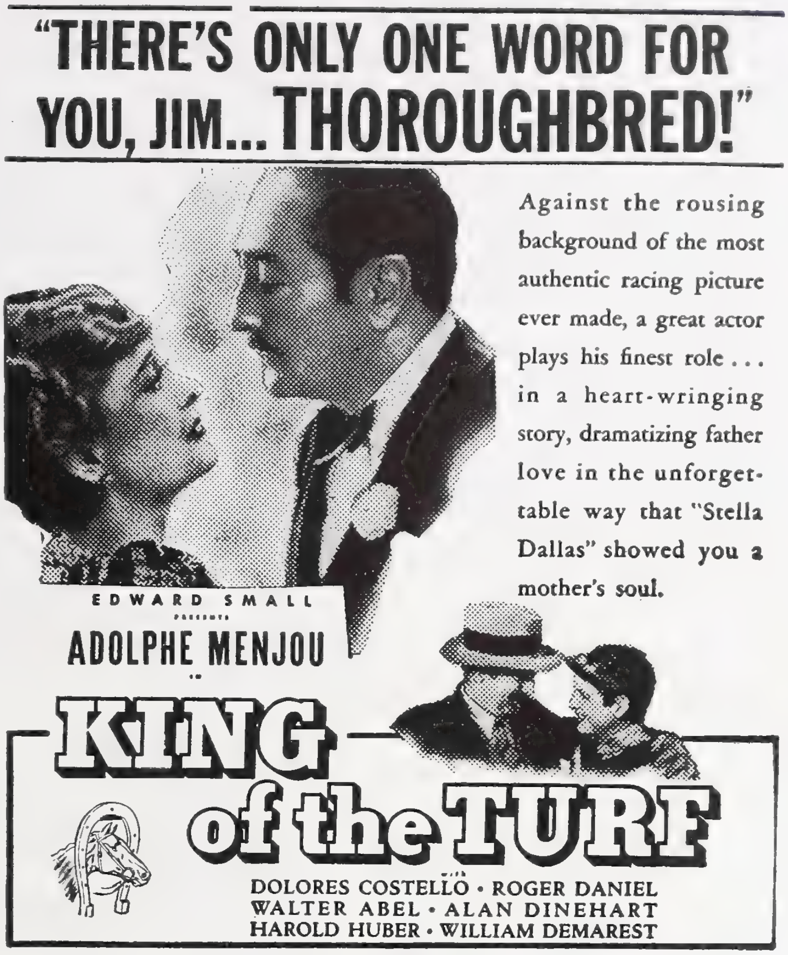
The cards used in making titles, where double exposure is used, must be entirely black with the exception of the lettering, which should be white or very light in color, so that the words will stand out. Any type of titler and letters can be used, provided the background is black. I use a small, inexpensive titler with an auxiliary lens which brings the camera only six inches away from the titler field. Therefore, the letters in the title must be small. I usually print titles on a black show card with a lettering guide, using white ink in the pen.

The titles are faded in and out, by gradually turning a single Photoflood in a reflector toward the title field while the camera is running, then reading the title twice at normal reading speed and, finally, turning the reflector slowly away from the title field. If a Photoflood is not available, the title wording can be shot outdoors, holding a black card before the lens, gradually taking it away, to fade in the title, and slowly moving it back in front of the lens, to fade it out.

If you desire a different background action scene for the credit titles, you can get it, as long as you know where to start your second or title exposure over the background. If you puncture the frame at the end of the first scene, it will act as the beginning point for the second scene. However, before you start shooting the second scene, read the footage indicator, to make sure that it is on or past the footage reading of the ending of the first scene, which you noted after that scene was completed.

Thus far, no mention has been made of subtitles. I like to have the same background for all the subtitles in a picture. Furthermore, I like that background to be plain and of solid color. One can either purchase colored cardboard, and cut it into proper size for use in the titler, or buy a large sheet of clear, transparent cellulose and cut that into title cards. I prefer the cellulose for two reasons. First, after the lettered titles are filmed, the letters can be washed off and the cellulose used again; second, as the cellulose is fully transparent, I can use any colored picture, illustration, postcard or solid color card for the background by inserting it behind the lettered cellulose card in the titler. From experience, I have found that the most attractive background for subtitles can be made by using solid color, embossed paper napkins which are very inexpensive and which can be purchased in any five and ten cent store.

If you decide to make main titles with still backgrounds, the use of transparent cellulose for the lettering, with an appropriate background picture inserted behind it, is the easiest and most effective way of making them. The wording of your title could be lettered directly on the background picture, but the picture could not be used again for any other purpose. Likewise, you may desire to use a piece of cloth, a colored blotter or some other substance on which lettering may be impossible.



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If you use transparent cellulose for title cards, you may find that it does not readily take ink or paint. To overcome this difficulty, moisten the face of the cellulose sheet and rub it dry with a cloth. Sometimes it is necessary to repeat this operation, before the cellulose is in proper condition to take the ink.

The number of different moving background titles that can be made is limited only by the extent of your imagination. The next time you go to the movies, note how often these titles are used, especially in the newsreels. You may find some future titling ideas.

Amateur clubs

[Continued from page 61]

For Los Angeles 8's

Ninety two members and guests sat down to dinner at the recent annual banquet and installation of officers of the Los Angeles 8mm. Club, held in the Melody Lane of Wilshire. Inducted into office were Erwin Dietz, president; John Boaz, vicepresident; William Dorris, ACL, secretary; Claude Cadarette, treasurer. Feature of the banquet program was a screening of the four top award winners in the club's annual contest, which were in order: *Pretties on Parade*, by W. D. Garlock, ACL, winner of the Babb Achievement Trophy; *Tell Me A Story*, by Milton R. Armstrong, ACL; *Ice Follies*, by Fred Evans; *Vacation with Wacky Willie*, by Gertrude Millar, winner of the Horton Vacation Trophy. Seven other contest entries were honored with merchandise awards.

Fine films for Bell

A series of Ten Best and other award winning pictures have been featured at late meetings of the Bell Laboratories Motion Picture Club, ACL, in New York City. In order, these have been *The Will and The Way*, 1940 Maxim Award winner by Chester Glassley; *Saskatchewan*, by Carroll Mitchener, a place winner in a Canadian National Film Board contest; *Sunstruck*, 1944 Honorable Mention winner by George Mesaros, ACL; *Snow on the Mountains*, 1944 Ten Best winner by Robert P. Kehoe, FACL; *The Steam Locomotive*, 1944 Ten Best winner in the Special Class, by the Motion Picture Bureau, New York Central System, ACL. Mr. Mesaros accompanied his production in person on the double turntables, while James W. Moore, ACL, presented the Kehoe picture in the producer's absence. J. Christian Vogel, ACL, heads the Bell Labs unit this year as general chairman.

For New York 8's

Lure of the Sirens, a 400 foot, 8mm. record of the training of auxiliary firemen in the city of San Francisco, was the feature presentation at a late meeting of the New York City 8mm. Motion Picture Club. The picture was produced cooperatively by the San Francisco Movie Guild. Other films on the same program were *Headlines*, by Joseph F. Hollywood, FACL; *Here and There Around New York*, by B. Frifeld, and two short reels by Vincent McGarrett. The New York Eights have announced two contests, both concluding late in March. The first will be for fifty feet of unedited film on any chosen subject, while the second is limited to the selected subject, *Cleaning Out A Bureau Drawer*.

Denver designates

New officers for the current calendar year have been elected and announced by the Bell Movie and Camera Club of Denver, as follows: A. R. Bowen, ACL, president; F. L. Brady, first vicepresident; J. W. Hidy, second vicepresident; L. M. Butcher, secretary; D. A. Rittenhouse, treasurer. Mr. Brady will be in charge of programs, with Mr. Hidy encouraging attendance. This Colorado club reports staging sixty one major screenings in local hospitals, schools and service centers during 1944.

Metro ballots

Arthur H. Elliott, ACL, is the newly elected president of the Metro Movie Club of River Park, in Chicago, following three terms of continuous service by the veteran Dr. C. Enion Smith, ACL. Mr. Elliott was presented with the gavel symbolic of his office and Dr. Smith was tendered gifts of appreciation by the membership, at special ceremonies held at a late Metro meeting. Other officers for 1945 include I. N. Bauer, vicepresident; Robert A. Peterson, secretary; Philip A. Sandblom, ACL, treasurer. Among the films seen on recent programs have been *Call of the Canyon*, by Dr. C. A. Cameron; *Out Where the West Begins*, by Sam Campbell; *European Auto Trip*, by Al Steinbrecker.

News of the Industry

[Continued from page 62]

Ansco appointment

George W. Burpee, president of Ansco, Binghamton, N. Y., has announced the appointment of E. A. Williford as vicepresident of the Ansco division of the General Aniline and Film Corporation.

Mr. Williford was born in Nokomis, Ill.; he graduated from the University of Illinois, with the degree of Bachelor of Science in Engineering, and began his business career with the Wagner Electric Company in St. Louis in 1915. After leaving the Army as a captain in World War I, Mr. Williford joined the National Carbon Company in 1920, where he was general sales manager of the carbon products division. He has been closely identified with the photographic field for many years, and he is a past president of the Society of Motion Picture Engineers, a director of the Westchester Conservatory of Music, a director of the Civic and Business Federation of White Plains, N. Y., and a member of a number of engineering societies.

Joins Pathe

Milton J. Salzburg, president of Pictorial Films, Inc., RKO Building, New York 20, N. Y., announces the newly formed association between Pathé Industries and Pictorial Films by which Pictorial becomes a subsidiary of Pathé. The union was completed in January. Mr. Salzburg and Harold Baumstone continue as president and vicepresident of Pictorial under the new organizational setup. At a special meeting of the board of directors of Pictorial Films, Inc., J. Stinson Young and Karl Herzog, president and treasurer of Pathé Industries, were elected chairman of the board and treasurer.

Pictorial Films will continue its expanded program of distribution of 16mm. features and short subjects. A new line of cartoons, sports and nature studies will be added in the 1945 program.

New Guild officers

The New York Guild of Photographic Dealers announces the recent election of the following officers: Stephen J. Torma, Gillette Camera Supplies, Inc., president; David J. Rabson, Rabson's, Inc., vicepresident; Percy Y. Howe, George Murphy, Inc., treasurer; Armand H. Newman, Abe Cohen's Exchange, secretary; Norris Harkness, 630 Fifth Avenue, executive secretary. Joseph Dombroff, Willoughby Camera Stores, is program chairman; Samuel Locker is membership chairman; Conrad Theodores is legislative chairman.

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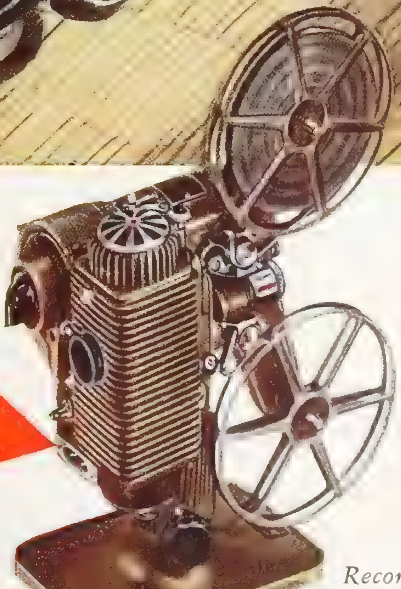

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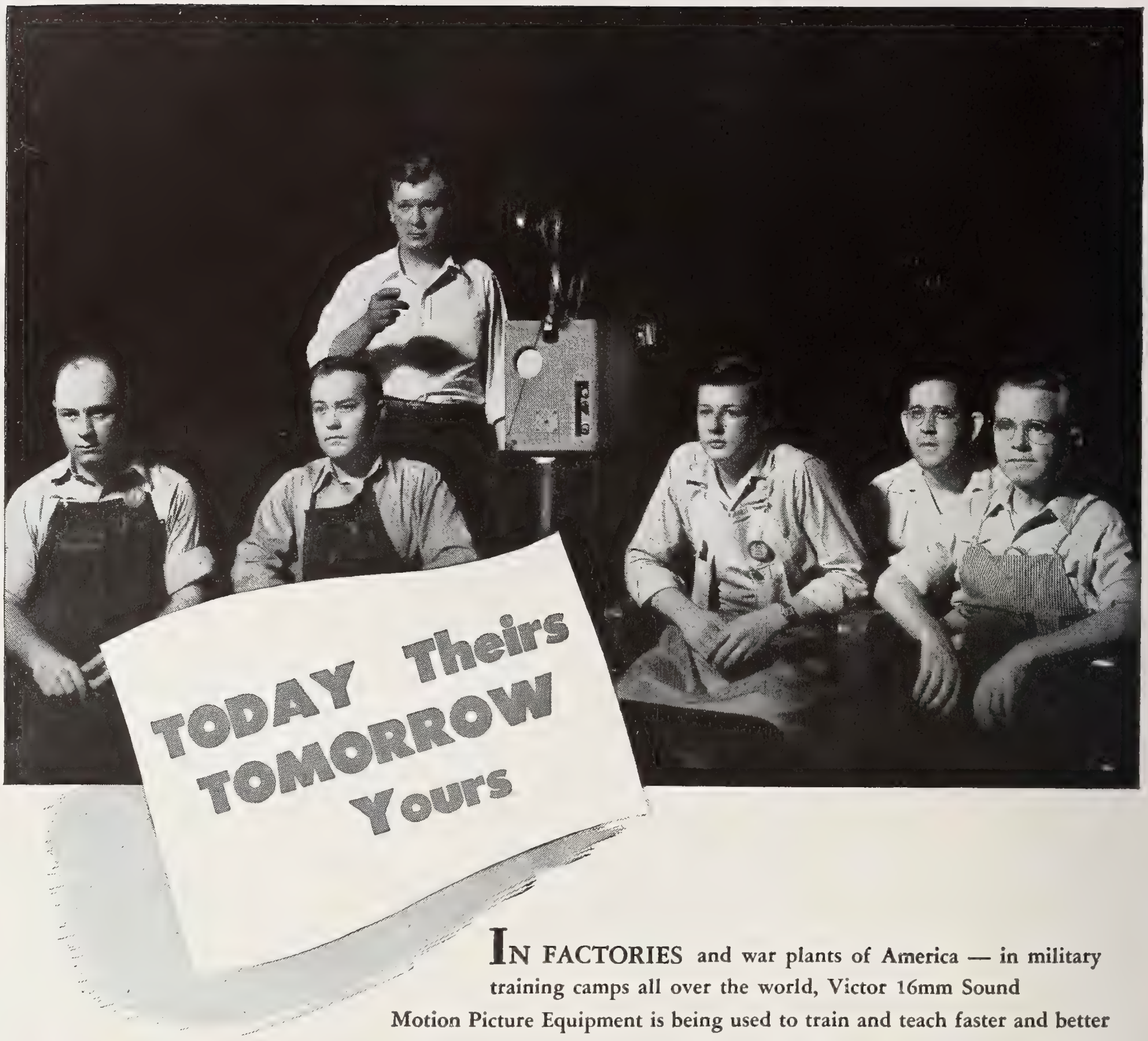
MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

ARCH, 1945

25c



IN FACTORIES and war plants of America — in military training camps all over the world, Victor 16mm Sound Motion Picture Equipment is being used to train and teach faster and better the multitude of tasks that go into fighting a war, and producing for war. All Victor equipment has been recruited for war today; but tomorrow you and your family and friends in your own home, your children in school, and your organizations in their meeting places, will be able to enjoy to the fullest, the advantages of new worlds — through Victor 16mm Magic. Victor 16mm sound projectors — the first yesterday, foremost today and the leader tomorrow — will be your choice, because of their clearer reproduction of sound and pictures; their sturdy construction and their most simple, trouble-free operation.

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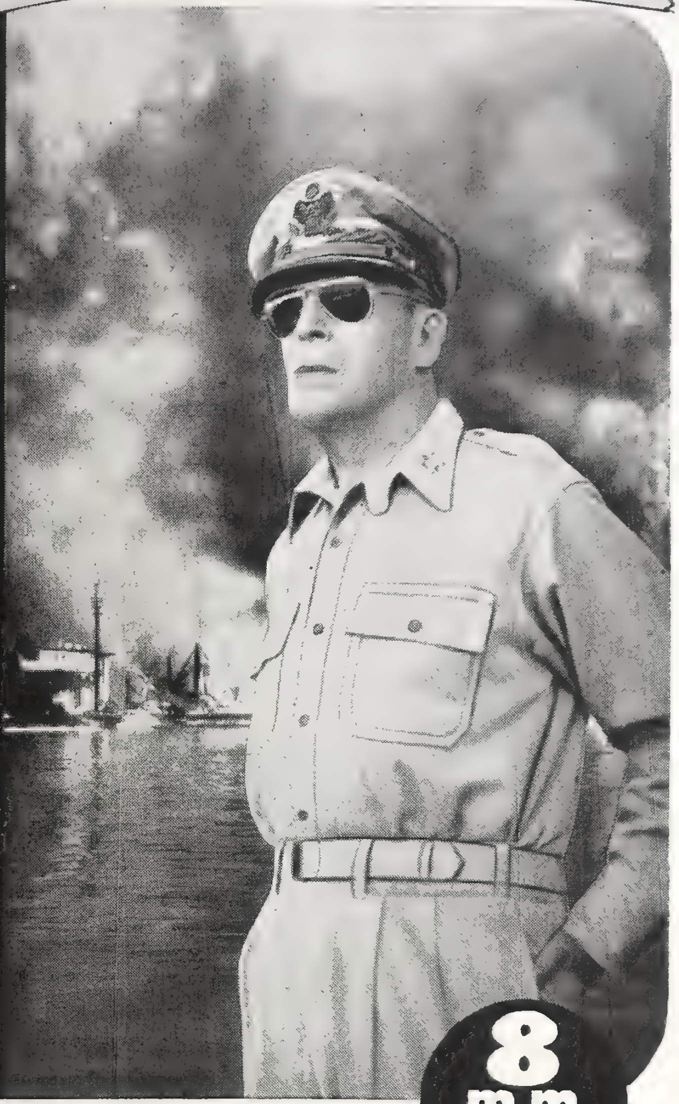

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MOVIE
MAKERS
Magazine of the Amateur Cinema League, Inc.

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ROY W. WINTON
Editor

JAMES W. MOORE
Consultant Editor

ANNE YOUNG
Assistant Editor

D. E. B. STEVENSON
Advertising Manager

• ON THE COVER: Kodachrome courtesy Union Pacific Railroad, filmed by V. H. Hunter, ACL.

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MAKERS

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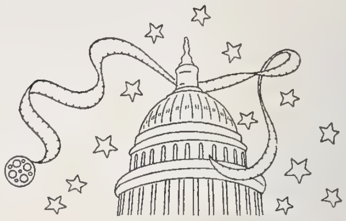
WASHINGTON FILM NEWS

WILLIAM M. NELSON



FILM SHORTAGE—II

Last month we reported the most severe shortage of film that has faced motion picture makers in all of the long and chaotic history of commercial and personal filming. In the four weeks since this was reported, we have had a close view of the effects which this shortage is beginning to have on many classes of filmers. And the things we have seen are, to put it very mildly, not pleasant to watch.

The facts relating to this shortage are cold, statistical items that cannot be argued into alteration. Basically, the situation is still one of a demand for film that far exceeds the present supply. The shortage is not, like so many war time shortages, one caused by a lack of raw material; it is rather the result of a limited supply of processing machines of various types and of the skilled labor available to operate these machines. Since it is of no purpose to argue about the existence of processing facilities, one must look elsewhere to analyze the shortage and even to attempt a prediction as to what the lot of the non-theatrical filmer will be in the light of the limitations imposed by a film famine that looks as if it is going to be with us for a long, long while.

Last month, officials of War Production Board met with a group of theatrical producers who operate as the Motion Picture Industry Advisory Committee, to determine who was to get how much film. This meeting resulted in the theatrical industry's film quota being cut some sixteen million linear feet this quarter, as compared with the last three months of 1944. The cut represents a reduction of about five and a half percent of the total film used by the theatrical industry during the last quarter. This meeting and the resulting cut may appear at first glance to have little interest for, or effect on, non-theatrical film and filmers; but such a conclusion would be erroneous.

In the first place, the very fact that there *was* a meeting is important; it indicates that the theatrical motion picture industry is large enough to demand—and get—governmental action on a problem so vital as the supply of its raw material. Secondly, the fact that the industry will be able to operate with roughly ninety five percent of its last quarter's film supply is not sufficient to make even the most frail of producers a worthy subject of even momentary pity.

There has, recently, been a meeting of a group of executives from some 16mm. business concerns with the WPB, but a report of what happened at this meeting has not yet been released. Not specifically represented at this meeting were two groups—first those who depend upon 16mm. film as raw material for productions which they make and sell as a means of livelihood; second, the photographic dealers who would like to sell 16mm. film to a now almost non-existent market composed of those who use 16mm. for their own pleasure and for non-profit ventures which were in many cases useful and productive.

Let us consider for a moment the first group: those who depend on 16mm. filming for a living. There are in the United States several hundred producers of non-theatrical motion pictures. These production groups range in size from enterprises that closely resemble Hollywood operations to one man producers who operate as best they can to make films with such facilities as they may be able to borrow or rent. Between these two extremes are many medium sized production organizations that have for years been operating with a high professional integrity to produce films that are often of outstanding quality and intelligence.

These films, as a group, represent the result of legitimate business activity. Their subject matter is largely industrial and technical, and not infrequently it has embraced such categories as advertising, sales training, instruction and entertainment. It is significant that it is to this group of producers that the Navy turned when the largest training film program in our history had to be completed in the shortest possible time. It is equally significant that many other governmental agencies, including the United States Office of Education, turned to the non-theatrical film craft, when films dealing with factual subjects had to be made in a hurry. For these agencies knew that the producers to whom they turned were craftsmen who were able to function practically, thoroughly, and untemperamentally to produce a fine product that would not only do the job required of it, but would do it *when* that job was required.

Most non-theatrical producers require both 35mm. and 16mm. film. It is not an infrequent practice for such producers to record a film on 35mm. and then to make final reduction prints on 16mm. Many, for example, believe that reduction printing from 35mm. improves the quality of the 16mm. final print. Producers making slide films require considerable 35mm. footage, and many who make their pictures on 16mm. prefer the quality of 35mm. sound recording. That such producers require both film sizes, if they are to operate, is beyond question.

These producers are today threatened with a loss of their means of livelihood. Others are already realizing that they must operate at vastly curtailed levels or must find themselves exclusively in governmental production, in which there is sometimes so little profit that a total program of such production would result only in delaying the final death blow to the producer's business. In the present film shortage, it is the producer of this calibre who is most seriously threatened and for whom the very least has been done.

You may wonder at this point why the non-theatrical film producers have not stormed the gates of the WPB in an effort to make known the facts of the film shortage upon *their* industry. The answer is remarkably simple: these producers have no group to do the storming. They have no "advisory committee." They are not banded together. In brief, they lack the unity in which there is strength.

We hear much talk these days about the democracy for which we are fighting. We have many times stated the fact (to which there is almost universal agreement) that films designed to do certain specific jobs are among the most potent weapons in this war. And, yet, we have here a curious inconsistency. Those who are chiefly engaged in making these films are suffering from the results of a situation that is undemocratic, unjust and loaded with vicious inequities. Why is this situation undemocratic? What are some of these inequities? Let's take a look.

One of the most successful means for securing the representation in government, to which every citizen is entitled, is a device known as a lobby. Washington is, and has always been, full of lobbies. That they continue to exist there year after year is proof of their value and efficiency. As legitimately applied, the term "lobby" is neither illegal nor undemocratic. It consists simply of one or more individuals who spend their entire time bringing to the attention of members of Congress and

[Continued on page 100]

Look At Me, Daddy!

RE-LIVE your youngsters' fleeting childhood days through all the years to come. Capture their amusing, endearing traits in motion pictures. It's surprisingly easy to do—even with the simplest equipment—if your camera is loaded with Triple S Pan Reversible Film.

Ansco Triple S Pan is a remarkably fast film, ideal for making movies indoors with photoflood lamps, or outdoors when the light is poor.

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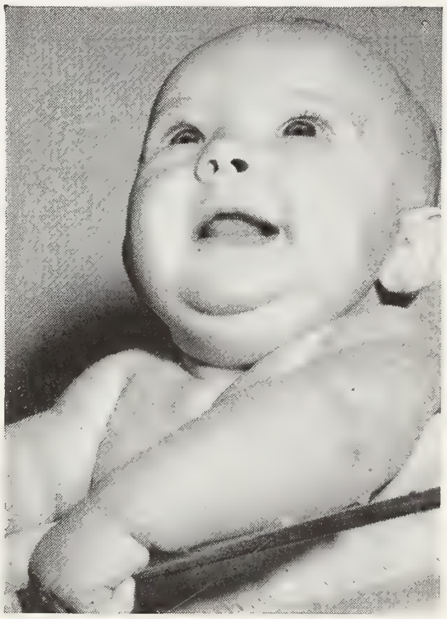

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G-E MAZDA PHOTO LAMPS
GENERAL ELECTRIC

BUY WAR BONDS AND HOLD THEM

Closeups—What filmers are doing

Dr. Harold E. B. Speight, ACL, a director of the Amateur Cinema League and for the past year acting president of St. Lawrence University, in Canton, N. Y., has recently been appointed dean of students at Cornell University, in Ithaca, N. Y. Dr. Speight had served previously as dean of men at Swarthmore College and as professor of biography at Dartmouth College, where he established that department of study. His duties at Cornell will begin in the coming summer.

Wilfred G. Hughes, ACL, who was first mentioned in these columns as a private first class, is now a sergeant, has been awarded the Bronze Star and continues to write us some of the most amusing—not to say amazing—letters to come out of the Southwest Pacific theatre. A radio man in the headquarters company of an infantry battalion, Mr. Hughes has recently been through two fairly rugged actions. Throughout both of them he carried—and *used*—his trusty 8mm. camera, complete with a supply of film, filters and exposure meter packed in a waterproof food bag.

"I tried to keep this camera case hanging to one side," he writes, "since I had the radio strapped on my back at all times. But somehow, when you're in a hurry to hit the dirt, the camera always seemed to end up right under you. . . . Well, in four weeks I shot five rolls of Kodachrome and lost only my exposure meter. In general, unless one is very keen about movies, I'd say, when going into action leave the camera behind. Of course . . . I still plan to have mine along on the next show."

Although we are not exactly the field and stream type, we are aware of a considerable renascence of interest lately in the bow and arrow. Jack Van Coevering, ACL, for instance, has a complete 400 foot reel on *Hunting with the Bow and Arrow*, pictured in Michigan; while up in New York's Westchester County we understand there is quite a coterie of gray goose devotees. It remained, however, for J. C. Stuessi, ACL, of Milwaukee, to go right back to the genuine William Tell touch in the handling of the long bow. He wrote us the other day asking how he could arrange a picture of shooting an apple from his daughter's head—without actually doing so!

People and Places: Herman Bartel, FACL. Ten Best award winner with such superb interpretations of nature's beauty as *Awakening* and *Pathétique*, is now in India as an Army cameraman. Writes he is already dickering with his C. O. for permission to produce a study of that country during his first leave. . . . Lieutenant Laurence S. Critchell, jr., formerly on the League's staff and now a paratrooper, was at Bastogne with the 101st Airborne Division. He first saw action in the airborne invasion of Holland, where they went in planning to clean up in seven days—and stayed seventy one.

If our mailbag proves to be a reliable guide, there are going to be plenty of new converts to our chosen hobby following the war. What happens is this: we send Movie Makers each month to Lieutenant (jg) Clarence Tyndall, for example, who is with a Navy amphibious group somewhere in the Pacific. Ordinarily, it might not have much interest for his non filming friends in the outfit. But "reading material is at a premium for the boys out here," reports Mr. Tyndall, "so, every month my copy is read from cover to cover by all hands. Even though it generally arrives several weeks late, Movie Makers is still 4.0 in the reading department."

We get the same or a variant of this story from all over. Private Earl L. Harris, jr., writes from somewhere in France that "my mother has been sending me a copy each month, which I read over and over again," while from Australia Robert E. Lord says that "I and all the lads look forward to each copy of your very helpful magazine." Both Lord and Harris, incidentally, are serving their respective armies as motion picture projectionists, the former with the Royal Australian Air Force and the latter at an advanced American bombing squadron base.

LIGHT SHAFTS

On clear, sunlit days, a beautiful effect can be secured by filming the shaft of light that comes through a large, clear window into a room of some size. Railway stations, city halls, courtrooms, churches and schools are types of structures of large enough dimensions to permit a striking shaft of sunlight to be recorded. Footage of this phenomenon of light will add interest and beauty to your pictures.

"I'm Not Ready for Reconversion"

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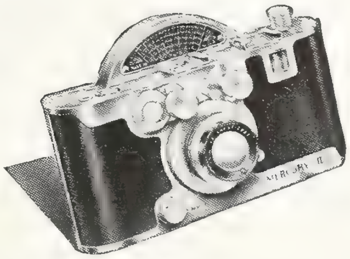
He's still giving everything.

Until his job is done Universal's job is making the precision optical instruments he needs.

We're sticking to that job—100%—until *he's* ready for us to reconvert.



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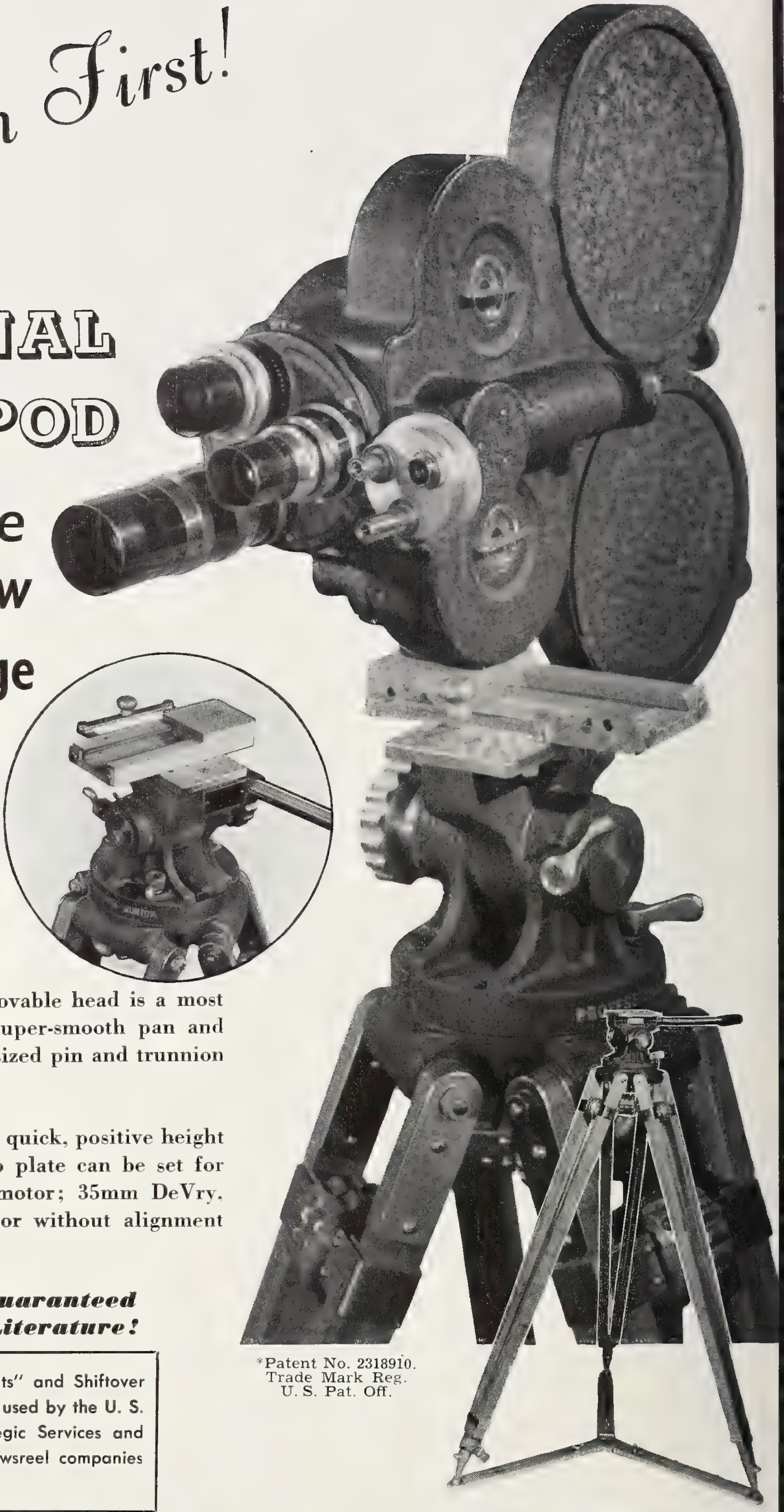

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Above — Collapsible and adjustable telescoping metal triangle. Extends from 16½" to 26½". Has wing locking nuts for adjusting leg spread and stud holes for inserting points of tripod feet. Triangles prevent damage, insure cameramen that their equipment remains in correct position and will not slip on or mar any type of surface.

WHOSE OX?

Faced with the current film shortage and the denial of 16mm. raw stock to any but military use, workers in 16mm. and 8mm. accept the facts grimly with whatever understanding their speculations can bring.

They believe that 16mm. film—and 8mm., since it begins life as 16mm.—is short because there are not enough coating, perforating and slitting machines, together with workers trained to operate them. They are confident that film manufacturers would like to have more machines and men to run them, so that the future of 16mm. and 8mm. filming may not be endangered. They conclude that Army and Navy demands for 16mm. film will outrun present capacity to make it, and that the services are themselves rationed by this capacity. They see why the fact that Hollywood still can get 35mm. film does not mean that raw materials go to Hollywood studios in the form of 35mm. footage which ought to go to 16mm. workers. They realize that the shortage is not one of raw materials, but of machines and labor, and that machines that make 35mm. raw stock cannot be changed over to make 16mm. Indeed, 16mm. filmers see some of these things clearly, even if authorities have not found it worth while to explain them.

What is not so clear to the business men, teachers, scientists and amateurs who use 16mm. and 8mm. film for civilian purposes is why railway transportation—which is reported to be so greatly in demand by the armed forces—is still available to hordes of travelers, both professional and amateur, and one has only to watch large railway stations to see how really amateur they are! These 16mm. filmers do not understand why coal—dire reports about shortages in which pour from radios and newspapers—is used in such large quantities to provide light and heat for theatres and night clubs. They wonder why night athletic events are so lavishly illuminated. These dispositions of precious coal are all for entertainment. True, 16mm. and 8mm. film are used for entertainment at home, but, in addition, they are employed for serious purposes in education and industry.

Filmers in 16mm. who are told that the armed forces need the entire supply of 16mm. raw stock also note with a deal of speculation that these same armed forces are reputed to need much more man and woman power, in uniform and industry. But they see theatres and night clubs equipped with doormen, ushers and hat check girls, some of whom may have hidden capacities for training as factory workers and nurses.

The appeal to the patriotic understanding of 16mm. civilian filmers which is implied—since it has not been made overtly—in the denial of footage to them will probably meet much more sympathetic reception than similar appeals to recreation seekers on railways and in night clubs and theatres. But, since 16mm. workers are not asked "pretty please" but are brusquely faced with an accomplished fact, nobody can blame them if they cock an inquiring eye at other forms of recreation whose existence depends upon the civilian use of short materials and manpower. Just to get the record straight, they would like to know how many other oxen are being gored.

ACL

Founded in 1926, the Amateur Cinema League, Inc., publisher of Movie Makers, *is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. The League completely owns and operates* Movie Makers. *Your membership is invited. Five dollars a year.*

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Filming

OSCAR H. HOROVITZ, ACL

IN making a film record of *Follow the Girls*, a "Broadway hit" musical show that has run to a great many performances, I met a number of problems and worked out a usable technique for this special kind of movie making. While there is the basic problem of planning the film so that it will be a motion picture, in the proper sense, and not just a series of scenes of stage action, this discussion does not consider that question. Rather, it is devoted to a report on the technical phases of the undertaking.

I first became interested in Kodachrome filming of theatrical performances during the New York World's Fair in 1940. Since there was no way to use a light meter, I took a small amount of experimental footage of the various shows, such as *Streets of Paris* and the *Ford Ballet*. Using a one inch lens wide open at *f*/1.5, I was pleasantly surprised by the excellent results obtained, and I concluded that I could use Type A Kodachrome for movies of stage shows, if they were well illuminated or were spotlighted. I got good footage of the various shows at the Fair.

Those who attended the New York World's Fair found it a filmer's paradise. There were no prohibitions of movie making. Admission charges to the various performances were very low, and it meant no great expense to attend the same show for three or four performances. My procedure was very simple. First, I studied the show, then got a seat from which I took long shots; then I sat in the front rows, to take closeups. By careful editing, I was able to secure an interesting balance of camera viewpoints.

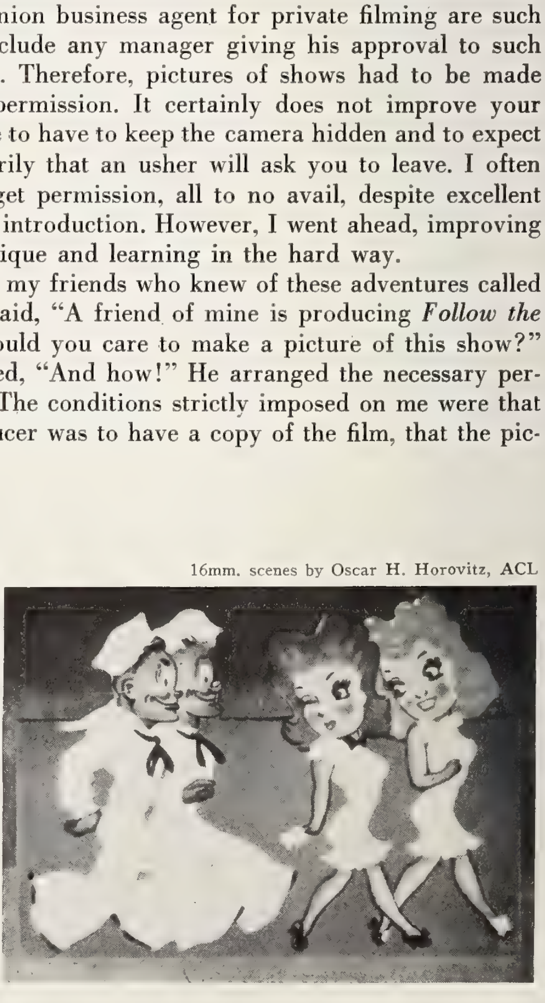
As a result of the World's Fair experience, I decided to attempt pictures of musical comedies and started on a long road, beset by woes and disappointments, which finally brought me to film *Follow the Girls*.

The World's Fair experience led me to believe that it would be necessary to use at least two lenses, a one inch and a two inch objective, with *f*/1.5 speeds. I bought a two inch *f*/1.5 lens which gave unsatisfactory results and I finally replaced it with a 50mm. *f*/1.6. I was disturbed by the first results in using this new lens—most of the pictures were out of focus. This fault was later found to be caused by the fact that the adapter was not properly adjusted and that the footage marks on the lens were made inaccurate by it. The manufacturer of my camera refused to adjust the adapter, since it was not his product; the builder of the adapter refused to intervene, since the camera was not of his make. However, he recommended a camera repair man who corrected the error and who also advised me to use a critical focuser with the 50mm. lens at the *f*/1.6 opening. The critical focuser is built into the side of my camera, and it is not easy to hold the camera in your hands, look into the focuser and focus the lens, all of this while you are seated between two members of an audience who regard you as a nuisance and jostle you almost every time they applaud. Working out this lens technique took about two years, but it was finally successfully achieved.

Another serious difficulty was that of obtaining permission to film shows. The answer was always no. There is an entirely valid reason for this answer, particularly in New York City, where stage hands must be given extra compensation if a performance is filmed for commercial reasons. The complexities of getting permission from a union business agent for private filming are such as to preclude any manager giving his approval to such a request. Therefore, pictures of shows had to be made without permission. It certainly does not improve your technique to have to keep the camera hidden and to expect momentarily that an usher will ask you to leave. I often tried to get permission, all to no avail, despite excellent letters of introduction. However, I went ahead, improving my technique and learning in the hard way.

One of my friends who knew of these adventures called me and said, "A friend of mine is producing *Follow the Girls*. Would you care to make a picture of this show?" I answered, "And how!" He arranged the necessary permission. The conditions strictly imposed on me were that the producer was to have a copy of the film, that the pic-

16mm. scenes by Oscar H. Horovitz, ACL



a stage "hit"

How technical and other problems were met

ture was not to be used for commercial purposes and that I was to be very careful not to disturb anybody during the performances.

As soon as I could arrange it, I went to New York City and saw a performance of this fine show at the Century Theatre, which was ideal for my purposes. The best location for long and medium shots was in the first balcony. Instead of filming from a seat, I was able to stand against the side walls and to move back and forth as might be necessary, changing angles as often as I chose. During the next performance I went backstage and started to take footage from the wings. After about six shots, I was asked to leave, since the union business agent had failed to notify his steward that I was authorized to make movies. I found a vacant seat in the first row of the orchestra and, by using a critical focuser and the 50mm. lens at *f*/1.6, I got very satisfactory closeups which were equivalent to those that could be made by using a one inch lens at six and a half feet. It was a very simple matter later to insert them at the proper places.

At a later performance, I was permitted to go backstage and take closeups of the actors. For lighting, I had a single reflector containing a No. 4 Photoflood bulb, which at six feet required an *f*/1.5 opening. Despite this limitation and the general difficulty of dodging moving scenery, I got reasonably good scenes which add greatly to the interest of the picture.

For titles, I filmed sufficient footage of a picture, printed in blue ink, of a line of chorus girls and then double exposed my titles on this background, using white plastic letters inserted in a black, cloth covered board, similar to that used in cafeterias, for wall signs.

To you who contemplate using Type A Kodachrome for pictures of theatrical performances, I offer the following suggestions. Be sure that you have at least these lenses: a one inch *f*/1.5; a two inch *f*/1.6 (must be used with critical focuser); see at least one performance before filming; get a seat in the first balcony for your long and medium shots; change your camera position as often as feasible; try to obtain a seat on the aisle in the first row, orchestra center for closeups, using the two inch lens (aisle seats give you some freedom of action).

Don't shoot scenes dimly lighted or illuminated by colored lights alone. For best results, make sure that spotlights are on the scenes.

[Continued on page 108]

• On these two pages are frame reproductions of a film which the author made of a popular musical show, *Follow the Girls;* closeups were liberally used to provide variety and interest, with the result that a real cinematic achievement has been produced.

NARRATIVES FOR FILMS

They can serve useful purposes and add charm

SIDNEY MORITZ, ACL

A LITTLE group sat in a darkened room. All eyes were on the screen. Well chosen background music rose over the projector's hum and created an ideal mood for the beautifully filmed Kodachrome sequences which were occasionally interpreted by artistically made and cleverly worded titles.

Proud and happy indeed was the host of the evening, the producer of the movie. Tonight at the première of his picture, he was to please his friends. Hours and hours of delightful labor had been put into every phase of the making of this, his very best film.

But, as the movie account of his travels unfolded on the screen, every now and then, just when the audience's attention should have been completely concentrated, some one would ask a question. The last scene faded out, the music swelled to a final crescendo, the house lights went on and there was applause.

Then came still more questions with the praise. Yes, something was lacking, very definitely so. The host was disappointed. He had prided himself on the production of a film which was to be complete in every respect. Those questions bothered him. No, it must not happen again. And yet, how could he give all that information in titles without slowing up the picture? Then came the inspiration; a narrative was needed to fill the gaps which titles could not fill.

Movie makers will find narrative a very helpful adjunct to titles. By its use, information too lengthy to put into title form can very easily be given to audiences in a manner which will not interfere with the continuity of the film. Professionals use narrative to good effect. There is no reason why amateurs cannot do likewise.

Writing a narrative requires intelligence and skill, but so does writing good titles. No special equipment is needed to present a film with a running commentary before small home audiences. Therefore, it is well for the advanced movie maker to look into this interesting phase of film production. The suggestions for undertaking it, which follow, are based on the experience of many years in amateur movies and on my observations of the technique used by professionals.

The type of picture for which narrative is needed is generally the very type which the amateur is most likely to make. His travels, scenic shots of places dear to him and sequences of people of interest to him constitute the largest part of his filming activities. He often makes pictures of an educational nature, or a newsreel showing happenings in his home town. The latter may be serious or it may be a burlesque on the professional newsreel. Whatever the subject matter, a narrative will add to the film's effectiveness. Except for photoplays, many amateur films could be improved by adding a commentary.

The kind of narrative will naturally vary with the nature of the picture. First there is the simple narrative which serves only to give information too lengthy to be included in titles. This is the most popular and common type. There is the poetic narrative which either is poetic in form or, by the skillful use of prose, is poetic in effect. It is used where feelings are to be aroused. Many a picture has been made more effective by the use of versified narrative. Many a poem has inspired the production of a film for which it

[Continued on page 100]

NARRATION AND SCENES DESCRIBED

"WHERE lumber was once lashed to the deck, vacationists now relax in the salt air and sunshine. The *Mattie's* cargo hold has been boarded up and converted into small cabins, each with its own hatch opening out on deck." (From *Windjammer.*)

"THE lure of the river calls. Youth and maid sit together in perfect bliss. The humming throb of the engines below, the churning of the paddle wheels are as sweet music. In the leisurely pace of yesterday, life is pleasant aboard the sternwheeler." (From *Sternwheeler Odyssey.*)

"THE annual rodeo at Cimarron, ranchiest ranch in the east, is on. Here in the grand parade, contesting cowboys, from the wide open spaces of the Far West, and dudes on saddles, from the grand canyons of Wall Street, enter the rodeo field." (From newsreel, *News About Town.*)

16mm. scenes by Sidney Moritz, ACL

FILM WELDING

The character of splices and how to make them

FREDERICK G. BEACH, FACL

A SOMEWHAT technical operation that almost every amateur filmer must perform is film splicing. Why this joining of two film pieces is called "splicing" will always remain a mystery; for it is a welding operation, pure and simple. A further misnomer is given to the fluid used for the operation, which is called film cement. A cement is an adhesive. and the so called film cement is in no sense an adhesive.

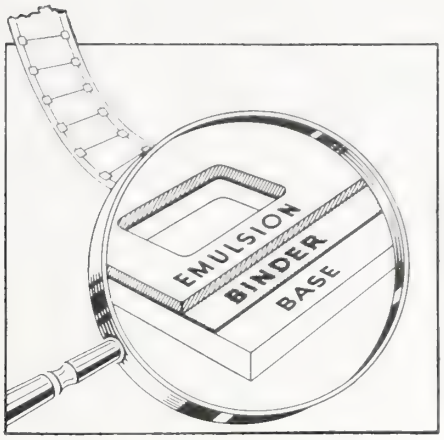
When film ends are joined in the conventional way, they are flowed together in much the same manner that metals are joined with a high degree of heat and the application of a small amount of the molten metal. The film joining fluid is a solvent which dissolves the base and causes two pieces to flow together as one. The solvent is made a part of the joint; it does not remain on the joined surface as would glue or other adhesive.

To learn the technique of film splicing, it is necessary to understand the structure of the film. The base, or foundation, for 8mm. and 16mm. movie film is a clear ribbon of non inflammable cellulose acetate. It looks like a thick cellophane tape, although it is not of the same chemical composition. The transparent ribbon is useless as a photographic medium until it is coated with the light sensitive silver salts suspended in an emulsion of gelatin. Coated in a tissue thin layer, this emulsion converts the ribbon into a film capable of registering a photographic image.

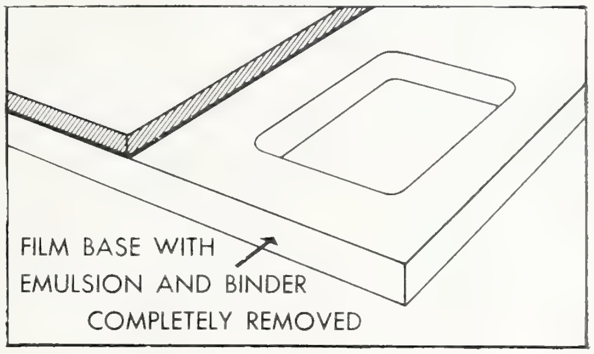
Before the emulsion is coated on the clear base, it is necessary to place a binder coating on the base's surface. This coating enables the emulsion to adhere to the base more firmly. Thus we find that two separate layers of materials are placed on the base, both of which must be considered when two films are to be joined. Since film cement is a solvent for the base only, it will not attack or soften the gelatin emulsion or the binder coating beneath it. These two layers must be completely removed before a weld can be made. An enlarged diagram of the film is shown in Fig. 1.

To make film splicing easy and reliable, it is necessary to use a splicer or, as an engineer would call it, a jig, to hold the parts in alignment while they are being joined. The splicer is so designed that it will grip the two pieces of film and hold them in fixed position in relation to each other. The first operation in using a splicer is cutting. A slight overlap is necessary in order to make the joint and to give sufficient bearing surface for the solvent to act. The width of this overlap will vary somewhat according to the make of splicer. The narrowest is about one sixteenth of an inch, in a splicer made for use with negative film. Many 8mm. filmers have found this width to be ideal, because it makes such a narrow overlap. Typical 16mm. and 8mm. film splicers produce laps that run one tenth of an inch or more in width. Their respective merits are purely a matter of personal opinion.

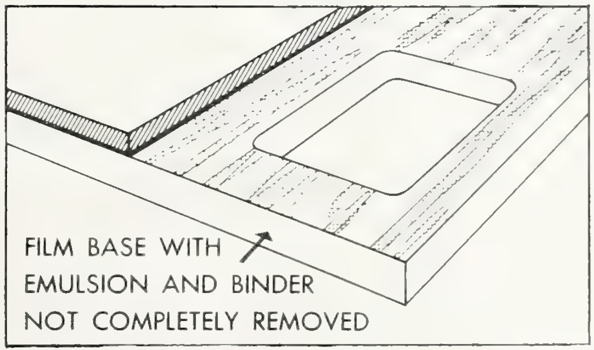
After the ends of the films have been cut properly, the next step is to remove all traces of emulsion and undercoating from one piece of film where the other will touch it in overlapping. Since the film is always placed in the splicer with the emulsion side up (for normal reversal film), one piece must be so scraped that the shiny, or base, side of the other will be clamped on the [Continued on page 104]



• Fig. 1. If a small section of movie film were to be magnified to a great size, we should see that the film is made up of more than one layer. In this illustration, the thickness of the various layers is exaggerated.



• Fig. 2. To make a welded splice, all of the two top layers—emulsion and binder—should be completely removed. The base side of the other film may have picked up dirt or oil in projection and handling. They must be removed before a good weld can be made.



Diagrams courtesy Eastman Kodak Company

• Fig. 3. If any emulsion or binder remains on the base in the area where the splice is to be made, a good weld will not result, and the splice may not hold. Small specks of emulsion or binder can be removed by a fine abrasive.

PAINTING WITH LIGHT

The last of two discussions of creating moods with color film indoors

LEO J. HEFFERNAN, FACL

WORKING in Kodachrome or in black and white, filming indoors calls for three sets of lights, if one is to obtain the scintillating effects which, for want of a better name, are referred to as "Hollywood lighting." In the more complicated shots, there will be a set of lights on the actors, side lighting or back lighting of the actors and the illumination of background objects and walls.

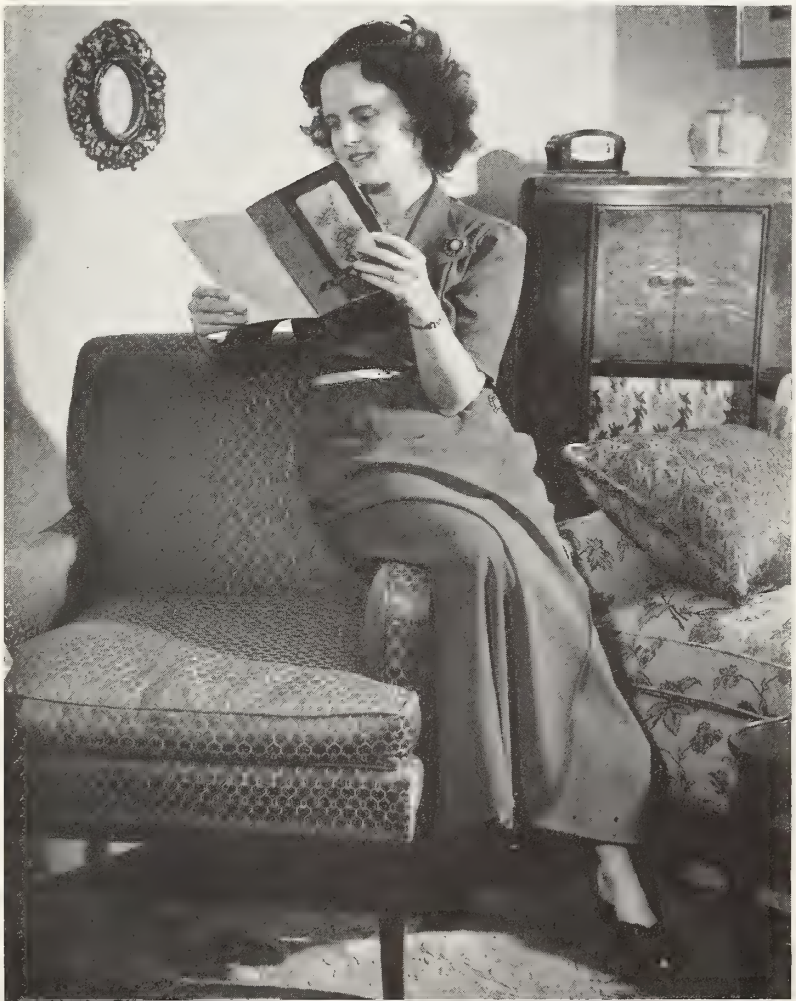
A fourth type, known as top light, is sometimes used, and amateurs can produce it by pointing one or two Photofloods at the ceiling, provided it is white. Top light is not encouraged in Kodachrome filming because the speed of Kodachrome is not so great as that of most of the black and white emulsions.

A large number of lights will not be needed in every scene, but it is true, especially with Kodachrome, that more lights will be used when a large part of the room is being filmed. In many of the closeups, pleasingly back lighted effects can be obtained by using only three lights, one to light the face or foreground objects, another, preferably a spotlight, for back lighting and the third to illuminate the objects in the background.

It can be seen that the rays from the various lights will fall on objects in different planes in the picture and that there will be a feeling of depth in the screen image. Contrast this scheme with the ordinary method which calls for flat front lighting by means of two lights, one on each side of the camera, and you will see what a difference a little planning and care can make.

• A typical home scene with the lights arranged so that the main source of illumination seems to come from the floor lamp on the right. The general tone is high key, since the scene is from a comedy sequence.

Leo J. Heffernan, FACL



When lights are thrown on the faces of the actors, it is essential that these be placed well above their heads. This placement will bring about increased illumination of the hair and pleasing modeling of the face. Usually one light on the face will give the best results; but, if two lights are used, both should be high enough to cast a distinct shadow from the chin, although they do not necessarily have to be the same height above the head.

As suggested in the first installment of this discussion, in January MOVIE MAKERS, the lights should be moved about until the most pleasing effect is obtained. The eye will soon so train itself that light values can be accurately gauged, and one should not feel discouraged if there is a lack of intuition at the start. Keep at it, and scrutinize the resultant screen images carefully. The faults in lighting will show up every time.

A cine worker should approach the problem of interior lighting with some knowledge of light sources themselves. Hard lights should be avoided, of course. If the illuminant is too close to the subject or if a "point" light is being used, hard light will result. A "point" light is a source of illumination which is too small in area or is not properly diffused.

Advanced workers increase the area of light sources by suspending large sheets of some diffusing material in front of the lights, to produce a soft light which compares to a degree with the old fashioned "north light skylight." How large should the diffusing screen be? That depends upon its distance from the subject. At four feet, a screen that is two feet square will suffice; but, at eight feet, a screen three feet square would be needed. If two or more Photoflood lamps are used behind such a screen, it will give the effect of one strong light with the desired softness; in other words, multiple shadows will be avoided.

Multiple shadows, incidentally, constitute one of the most difficult problems of interior lighting, as there is nothing more distracting than to see an actor moving about a scene in unison with three or four strong shadows on the wall behind him. Keeping lights high and having the actor well in front of background objects, as well as independent lighting of background objects, will do much toward minimizing this objection.

Plump faces should be lighted from in front and high up, with one light only, to concentrate the light on the central part of the face. If the subject happens to have a double chin, he should be instructed to sit with his torso inclined forward and the camera should be higher than usual, with the [Continued on page 108]

FILM FUN AT HOME

The comedy in family life

RYNE ZIMMERMAN, ACL

IN filming *The Boss Comes to Dinner*, we strove to make the picture as much like a Hollywood production as possible. My wife, Pat, writes all our scripts, and for some reason or other, she thinks of me as a superman. After reading this script, I knew that it was impossible for filming with our equipment; so, we solved that problem by buying a new camera. After excising a few scenes that even a Hollywood producer would have difficulty in executing, we started our preparations.

The story opens with Pat, rag curlers in her hair, wearing a pair of my faded blue pajamas, getting out of bed. She rummages through my trouser pockets, and all she finds is odds and ends and a note saying, "Better luck next time." This makes her furious, and she throws the trousers at me. Abruptly wakened, I sit up, lift up the pillow where my billfold is safely hidden and, after seeing that its contents are intact, I remind Pat that the boss and his wife are coming to dinner.

Staria, who takes the part of a mischievous brat, and Ginger, her dog, come in for their first scene. From then on, things really happen. She plays one prank after another. Petunia, our colored maid, is her first victim. As Petunia reaches into the refrigerator to get two huge bowls of eggs, Staria slams the door on her apron, smashes an egg in her hand, and leaves her standing helpless. She then cuts into a freshly frosted chocolate cake which was intended for the guests. The doorbell rings, and the boss and his wife arrive. Staria admits them and gets frosting all over his hand. They haven't a chance. First Staria entertains them with a Hawaiian dance, aided by Ginger. The dance is finally broken up by a very shocked father who comes home much delayed. He promptly sends his daughter upstairs to change her costume. Of course, this discipline does not stop her. The guests finally leave in a huff, after the boss has some very trying experiences, such as sitting on a tack and finding a turtle in his soup and a mouse trap in his pocket.

Our neighbors, Mr. and Mrs. A. Mochel, who showed us our first home movies two and a half years ago, took the part of the boss and his wife. They gave us their full cooperation and it was a pleasure to work with them.

Finding somebody to take the part of Petunia, the colored maid, was more difficult. One balmy evening, when we [Continued on page 108]

Photographs by A. Mochel

• Top, production "still" from *The Boss Comes to Dinner*, filmed by the author; above, still picture of a scene from the comedy; below, frames from this successful family farce, whose making is described in this article.

8mm. scenes by Ryne Zimmerman, ACL

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

D. E. B. STEVENSON, ACL

Kodak chiefs Perley S. Wilcox and Herman C. Sievers have been elected vicechairmen of the board of directors of the Eastman Kodak Company. Charles K. Flint, vicepresident of Kodak and general manager of the Kodak Park Works, has been elected a director, to fill a vacancy caused by the death of Albert F. Sulzer in August, 1944.

Mr. Wilcox, chief executive officer of the Tennessee Eastman Corporation since its organization, has been chairman of the board of that company from the first of this year. Mr. Sievers has been vicepresident of Kodak in general charge of sales and advertising for ten years.

Adolph Stuber, ACL, vicepresident of Kodak, will assume responsibility for sales and advertising by reason of Mr. Siever's vicechairmanship. James C. White, vicepresident and general manager of Tennessee Eastman, becomes president of that organization.

Mr. Wilcox joined the Eastman Kodak Company in 1898 as a mechanical engineer at Kodak Park, after graduating from Cornell. Later he became superintendent of the roll coating department. After five years, he was appointed assistant manager of the plant. When the Tennessee Eastman Corporation was established, Mr. Wilcox took charge of the new organization.

Mr. Sievers associated with Eastman in 1902, through Kodak's purchase of the photographic store in Sioux City, Iowa, of which he was manager. He had previously been in the photographic business in Minneapolis and St. Paul for eight years. In the next twenty five years, Mr. Sievers was in Chicago in managerial work for Eastman's sales and distribution. He was appointed general sales manager in 1932 and became vicepresident in charge of sales and advertising in 1934. Both new vicechairmen became members of the board of directors in 1935. Frank W. Lovejoy is the company's chairman.

Mr. Flint joined Kodak in 1911, after graduation from Massachusetts Institute of Technology, as a construction engineer. Later, he directed the building of the Canadian Kodak Company's plant at Toronto. In 1915, he became superintendent of the engineering and maintenance department at Kodak Park. In 1920 he was made assistant manager of the Kodak Park Works. He has been general manager of that plant since 1936 and a vicepresident of the company since 1941.

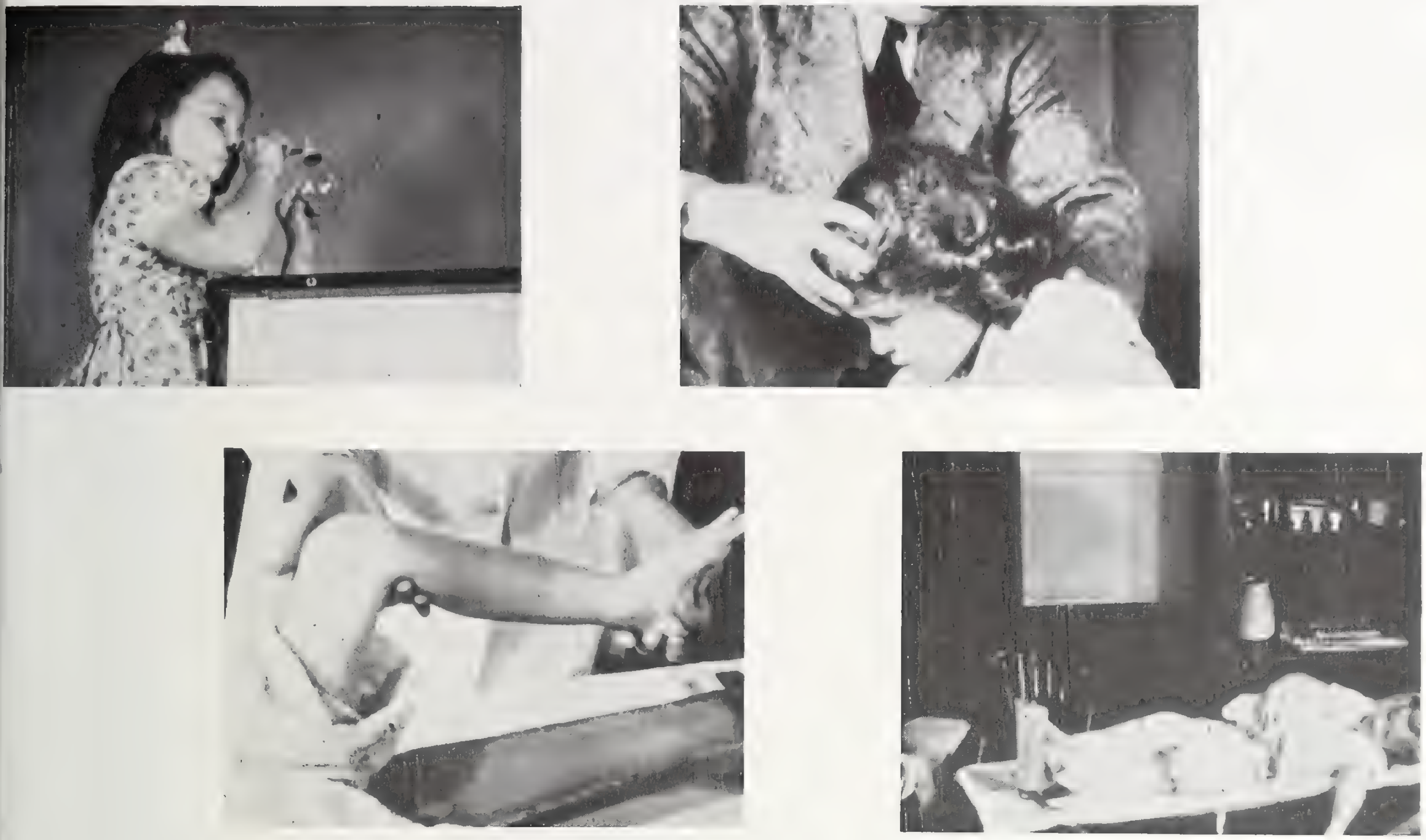
Mr. Stuber has been a vicepresident of Kodak since 1942. Graduating from Cornell as a mechanical engineer, he was employed at the Kodak Camera Works in Rochester, N. Y. Later, he became general manager of that plant. In 1930, he was elected assistant vicepresident of the company, dealing with sales and advertising, in which activity he will continue. Since the outbreak of war, he has supervised the company's contractual relationships with the government in the supply of war products. Mr. Stuber was a first lieutenant in the Signal Corps in the first World War.

New in Aetna Alfred Y. Lytle, of the motion picture bureau of the Aetna Life Affiliated Companies, has been appointed its supervisor according to an announcement by Stanley F. Withe, manager of the advertising and publicity department.

Experienced in the technical and dramatic phases of motion picture production, Mr. Lytle takes over the supervision of the motion picture bureau at a time when expansion of its facilities is in prospect in the fields of educational and sales promotional films, radio transcriptions for agents and special television presentations. Mr. Lytle was connected with Photo Products, Inc., of Meriden, and with the Ampro Corporation before he joined the Aetna Life organization in 1940, at the time the motion picture bureau was organized. Since that time, he has been active in the production of more than twenty motion pictures that have had national release, in addition to the training films which that department has made in cooperation with the war effort. This background adds experience to his plans. [Continued on page 110]

• Left, Herman C. Sievers, right, Perley S. Wilcox, both elected to vicechairmanships of board of directors of Eastman Kodak Company; Mr. Sievers has been at head of Kodak sales and Mr. Wilcox was president of Tennessee Eastman; both have nearly fifty years of service with Kodak.

16mm. scenes by J. W. Jones, ACL



• **Frames from *Horizons of Hope*, welfare film made for London (Canada) Community Chest, which describes the care of a girl afflicted by poliomyelitis, as given by a Chest member.**

PRACTICAL FILMS

The general movie as used for various purposes

DISABLED ARE FILMED

Leroy I. Segall, ACL, of Milwaukee, has been filming crippled children and adults, during the past year, for organizations engaged in caring for them. Mr. Segall recorded scenes in classrooms in the orthopedic department of the Gaenslen School. This is a State school which houses children who are not completely up to par. Some of them have heart murmurs and other afflictions brought about by poliomyelitis. The work of this organization is outstanding, and Mr. Segall was given an opportunity to record children at work and play, during the various activities of the school.

Included in these films is footage of the summer camp that the Milwaukee Association for the Disabled operated at one of the county parks of that community. Another sequence of the work of this agency shows a summer camp near the Dells in central Wisconsin. The footage was made to show to the people of the State what the purchase of Easter seals, which are sold annually, has done for the less physically fortunate. It demonstrates the benefits of occupational therapy.

"POLIO" FILM

The London (Canada) Community Chest has sponsored the production of a film, *Horizons of Hope*, designed to encourage gifts to the Chest and to inform canvassers for funds.

The Ontario Society for Crippled Children was selected by the Community Chest to display the rehabilitation work it carries on to readjust children stricken by poliomyelitis, or infantile paralysis, to normal life. The treatment was contributed by a local newspaper man, and the London Little Theatre provided actors and technicians.

The story is built around a little girl who is stricken with infantile paralysis. She is seen with her playmates, until she becomes ill and is taken away for hospital treatment. A stay in the Blue Mountain camp maintained by the Ontario Society and final treatment at home allow her to return to relatively normal life and school.

The picture was filmed by J. W. Jones, ACL, of London, Ontario. It is a 16mm. sound on film, Kodachrome production, 625 feet in length. Although it was the personal enterprise of Mr. Jones, he is offering duplicates to community chests and other service organizations in Canada.

AMERICAN STORY

Your Town—A Story of America portrays, through the tale told by a grandfather to

[Continued on page 110]

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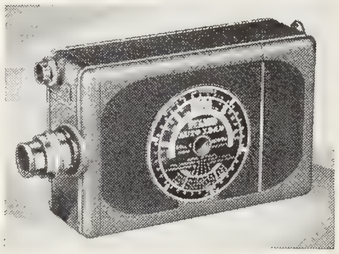

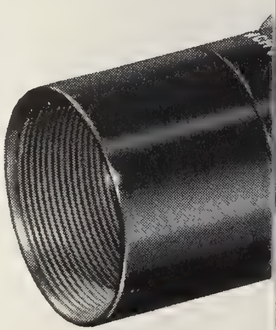

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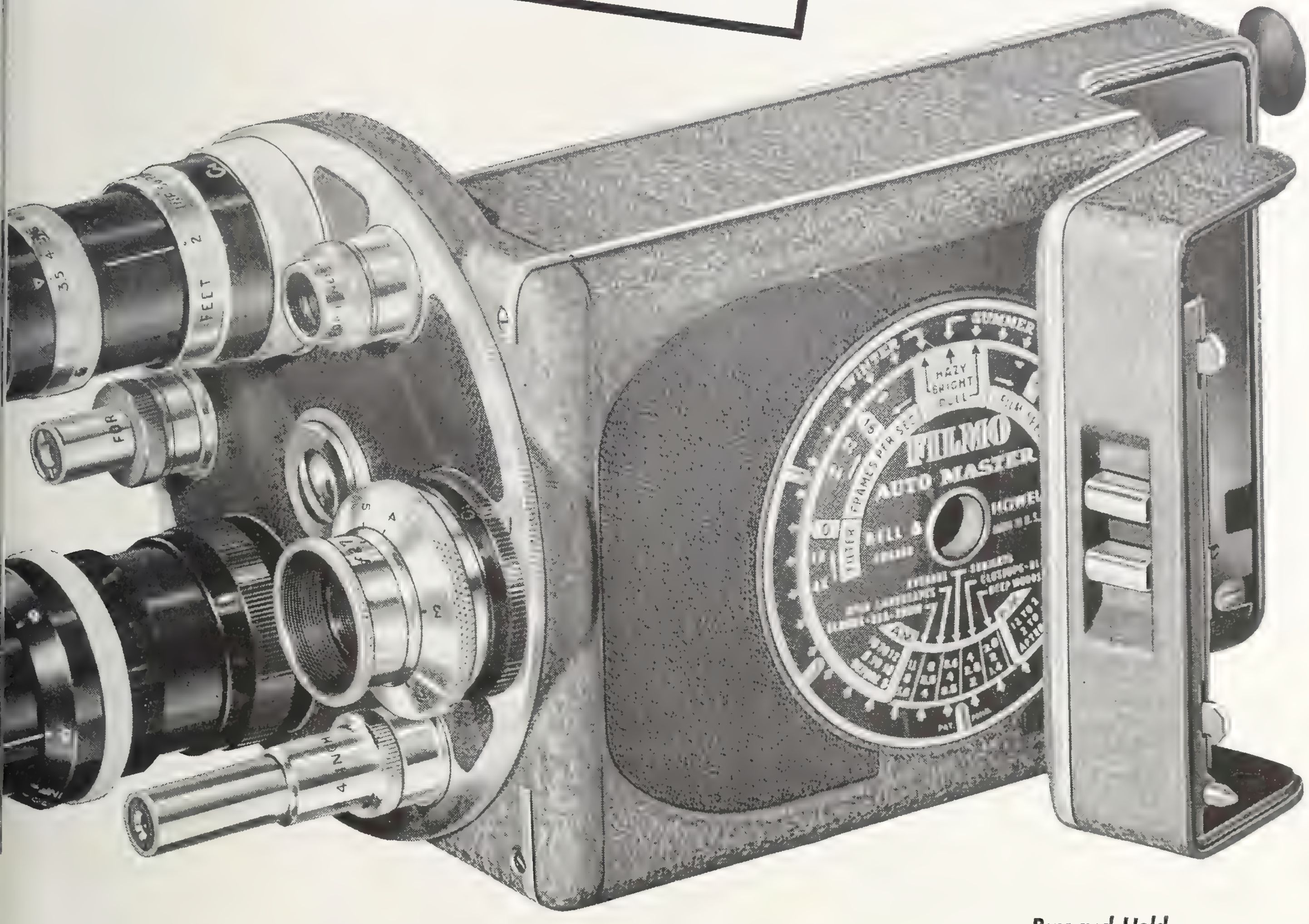

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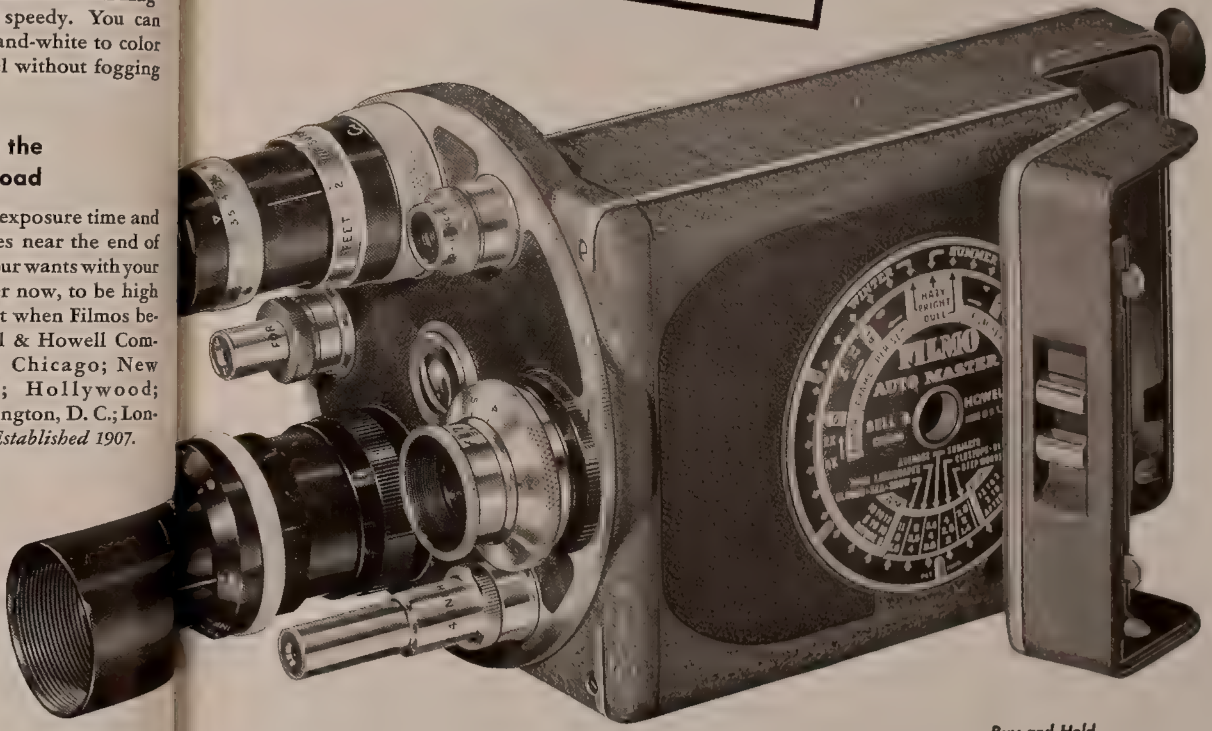

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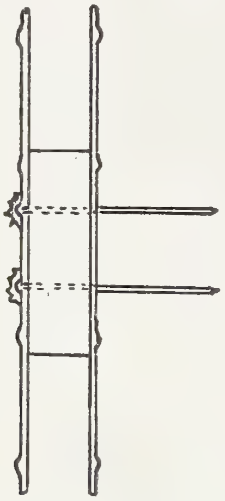
The Clinic

Technical comment and timely topics for the amateur

Reel adapter Laurence P. Thompson, ACL, offers this suggestion for 8mm. workers. "Many movie makers have Eastman 8mm. editing equipment, but sometimes use pin type projection reels. The pin type reel will not fit on the Eastman spindle, a fact that causes inconvenience in editing. A solution of the problem is rather simple, and the drawing and description given here should explain it.



• Diagram showing sectional view of 8mm. reel, with soldered nails, used as adapter in editing.

"Take one of the small, metal fifty foot reels of the Eastman type and line the center with the center of the pin type reel. Mark two small pinholes on the Eastman reel and drill them through the reel with a small drill of approximately 3/64 inch diameter, to insure a tight fit for two finishing nails. These nails, approximately 1/16 inch in diameter, should be driven through the holes. Remove the paint from the reel near the heads of the nails, and cover them with drops of solder. The adapter is now ready to use. Place it on the editing spindle first, and then slide the pin type reel next to it, being sure that the nails fit into the two pinholes."

Edit to reverse "In taking two shots at different times," asks G. A. Gauld, ACL, "such as a medium shot followed (in the edited version) by a closeup, have you ever found that your subjects are wrong way round? This effect can occur readily; if it is found in vacation shots, for example, a retake may be impossible.

"Sometimes, the sequence can be adjusted by editing, to separate the two shots, in the hope that the fault will escape notice. Where such adjustment is not feasible, there is another solution for 16mm. workers, which involves reversing one of the shots, in order to reverse the relative positions of the misplaced subjects. It is better to reverse the closeup, because, in it, the reversal of the background is less likely to be evident. This reversal is accomplished simply by splicing the footage with the emulsion side of the film on the lamp side of the projector's gate. Of course, a slight loss of focus will result, which, again, will be less serious in the case of the closeup. Anyway, the defective focus is preferable to the confusion which will arise if the subjects apparently exchange sides between two adjacent shots." The sketch on this page illustrates the suggestion.

Mark the ends Of course, you never fail to rewind reels after projection—at least, you do not fail intentionally. But other persons may handle your films, or you may make the inevitable slip in your operating routine, with the result that a reel is not properly wound when it is taken out for projection.

Insurance against this accident is not to be found, short of an almost superhuman self discipline, but the annoying result can be minimized by simple marking. At the tips of the matte leader you splice at the beginning and end of your reels, using a "china marking" black or blue pencil, print in bold letters "BEGIN" and "END." These markings will last for some time; if they become dim, they can be renewed. Care should be taken that the markings are on the outside of the film, as it will be coiled on the reel, and that they are on the last inches of leader at the beginning and end of the entire coil.

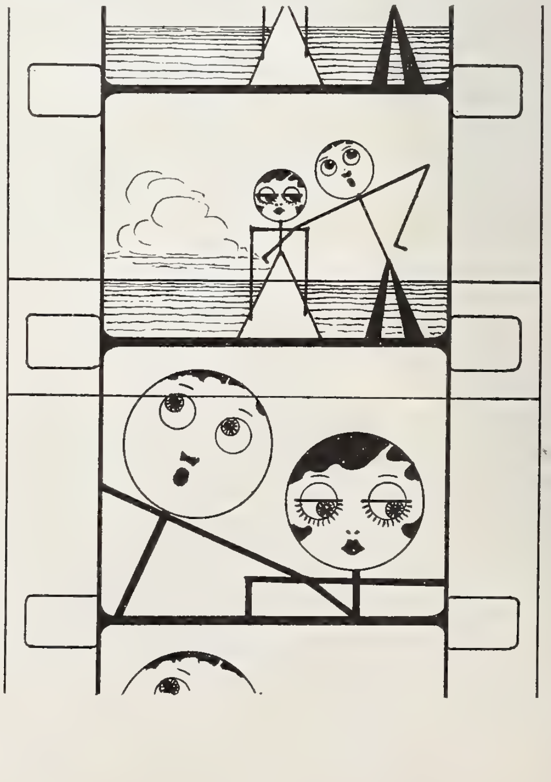
While the film will still have to be rewound if "END" is read where "BEGIN" ought to be, it will not be necessary to uncoil footage and to risk a slithered mass of it on the floor before the projector is threaded.

Music with speech Definitive taste has not yet been established about the matter of whether music should subside in projection when speech begins, or whether it should merely retreat into an indistinct murmur, to swell up again when the voice is silenced temporarily. Proponents of both practices defend them vigorously. The arguments for the murmur school assert that a mood is best sustained if music continues under the speech, that music having once entered the presentation should not leave it until the end and that there might accidentally occur a brief period of silence, without either music or speech, in which the projector's noise would break the illusion of reality.

The other side counters with the statement that music is as intelligible as speech to musically literate persons and that looking at the scene on the screen, hearing music and finding a third part of the brain to give to speech calls for too much effort and causes confusion in the minds of the audience. They say that nobody would think of having speech continue at reduced volume as a background for music; therefore, they hold that music—which is speech to them — should not murmur along like a vague brooklet.

[Continued on page 112]

• If you splice in reverse, you will avoid the illogical effect in contiguous scenes that is shown below.



AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Brooklyn invites The officers and members of the Brooklyn Amateur Cine Club, ACL, extend to amateur filmers in the New York metropolitan area an invitation to attend the club's sixth annual Gala Night, to be held this year on the evening of Friday, April 13, at the St. Felix Street Playhouse. Outstanding films already scheduled for presentation include *Glamour vs. Calories*, by C. J. Carbonaro, FACL, of Cambridge, Mass.; *A Ski Story*, by Albert E. Sigal, ACL, of San Francisco; *Mohawk Pals*, by Frank E. Gunnell, FACL, of Staten Island, N. Y.; *How Green is the Earth*, by Charles H. Benjamin, ACL, of the Brooklyn club; *Conscience*, by Harry M. Sonneborn, of Glendale, Calif.; *Follow The Girls*, by Oscar H. Horovitz, ACL, of Cambridge, Mass.

Tickets, which are offered at seventy five cents tax included, are obtainable from the following sources: Herbert Erles, ACL, 252—96th Street; Wilson Photo Shop, 675 Nostrand Avenue; Prospect Photographic Corporation, 104 Fourth Avenue; Roubian Camera Store, 115 Court Street, all in Brooklyn, and from The Camera Shop, 20 Broad Street, in New York City.

Ottawa installs New officers for the current club year were installed at the recent second annual dinner of the Ottawa Cine Club, attended by eighty eight members and guests at the city's Chateau Laurier. On the new slate are Captain Peter Robertson, ACL, president; Dr. Romeo Payfer, ACL, vicepresident; G. A. Grant, ACL, secretary; G. T. Shaw, treasurer; H. P. Sedziack, executive board Roy Wright presided as master of ceremonies at the gathering, introducing *Tinsel Tale*, the club's picture of the year and winner of the Camera House Trophy, and *Hail British Columbia!*, 1941 Maxim Award winner by Leo J. Heffernan, FACL, from the Amateur Cinema League's Club Library.

Manhattan winners There were ten entries in the recent annual general contest conducted by the Metropolitan Motion Picture Club, ACL, in New York City, with a first award of $100.00 in cash, set up by the club, going to Leo J. Heffernan, FACL, for *By Bus to a New World*. Henry E. Hird, ACL, took the second and only other prize offered—fifty dollars in cash donated by Mary Jessop, ACL—for his film, *Reflections*. On a board of judges comprised of non competing members of the club were Joseph F. Hollywood, FACL, chairman; Charles M. Debevoise, ACL, Ralph R. Eno, ACL, Joseph J. Harley, ACL, John Hefele, ACL, Russell T. Pansie, ACL, and Murray Tucker.

Films seen at a later regular gathering of the Metropolitan club include *Letter To Daddy* and *Under Your Own Power*, by Sidney Moritz, ACL; *1944 Holiday Ice Revue*, by Virgil Almazar; *Chimo*, by Fred D. Koehler, ACL, and *Headlines*, by Mr. Hollywood. Highlight of this program was a discussion of title making by Frank E. Gunnell, FACL, illustrated with Kodachrome slides recording his many attractive titling arrangements.

• Production group of the Kansas City (Mo.) Amateur Movie Makers, gathered to film *Capping the Climax* from MOVIE MAKERS scenario.

Westwood carries on Faced with wartime shortages which threatened to do away with their annual banquet, members of the Westwood Movie Club, in San Francisco, pitched in recently to do the buying, cooking and serving of what is hailed as "a better dinner in a bigger place" than this club had ever before offered. Joe Pissott, ACL, headed the emergency culinary committee, with Edna Spree in charge of reservations. New officers installed during this occasion include George Loehrsen, president; Fred Harvey, vicepresident; Dee Gobar, treasurer, and Mr. Pissott, secretary. Ed Franke, ACL, was announced as the year's winner of the President's Trophy, with his 8mm. film, *The Home Front*, while medal awards were made to W. C. Johnson, for *Yosemite in the Spring*, and to Mr. Loehrsen, for *Colorful San Francisco*.

Winners in Los Angeles There were eight awards made in the recent annual contest conducted by the Los Angeles Cinema Club, won in order as follows: *Vancouver Island*, by Carl H. Thomsen, ACL; *The Great Desert*, by Guy Nelli, ACL; *Pink Elephants*, by E. E. Olsen, ACL; *Wyoming Cattle Ranch*, by Mildred Zimmerman, ACL; *Elizabeth Park*, by Paul Zerrahn; *Guatemala*, by Harry E. Parker, ACL; *Autumn in Utah*, by W. L. Easley; *Scenic Arizona*, by William Millar. Among the films seen at a late regular meeting of the club was *Combat America*, 16mm. sound Kodachrome, filmed by Major Clark Gable, of the United States Army Air Forces, and distributed through the United States Treasury Department.

New in Ohio New in Ohio is the Mansfield Cinema Club, meeting semi monthly at 32 Gibson Avenue, in that city. First officers include L. E. Chamberlain, president; John Wendling, vicepresident; Fred Tingley, secretary; Charles D. Snyder, treasurer. Interested amateurs in the community may secure further information concerning the club from Mr. Snyder in care of P. O. Box 33.

Contest in Buffalo *Lassie Stays Home*, running 200 feet of 8mm. Kodachrome, took first award for Gladys and Raymond Berger, ACL, in the recent annual contest conducted by the

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Washington film news

[Continued from page 82]

officials of government agencies certain facts and data relevant to a particular situation in which those who finance the lobby are interested. There is nothing under cover about such activities. Members of Congress and government officials are busy people; they cannot be expected to know or even to locate all the facts pertinent to all the situations which come to their attention and on which they must act. One of the reasons why the theatrical motion picture industry was able so quickly to learn the facts of this shortage, as it affected its business, is because the lobbies of that industry (and there are several) operate rapidly and effectively. One of the reasons why the non-theatrical film making industry has not been able to learn the facts of the film shortage, as it affects its future, is because it is, in the main, not organized, and because it has no lobby.

During the past few weeks, excutives of many non-theatrical production organizations have gone to Washington to consult with officials of the WPB. The WPB, to be sure, has lent a sympathetic and understanding ear. But, in terms of results, it has dealt more severely with these producers than it has with any theatrical producer of entertainment films. True, the theatrical producer is a more impressive figure. Where he buys in terms of carloads, his non-theatrical counterpart comes to Washington with a shopping basket. And it is strangely typical of the processes of government today that the carloading continues until the car is filled pretty close to the brim, whereas the shopping basket goes back half empty.

To discuss the wisdom of the distribution of existing stocks of both 16mm. and 35mm. film for other than amateur employment must lead inevitably to an evaluation of the non-military purposes for which this film is used. Most of the theatrical 35mm. film is used for entertainment; most of the 35mm. and 16mm. non-theatrical and non-amateur film is now used for training, for the presentation of an industrial operation or process, or for selling, although some of it provides the end product of home recreation and education. Consequently, the allocation of 35mm. film, viewed in this particular light, boils down to the value of mass entertainment versus more factual and directly commercial expression and home use. It is not our function to evaluate which of these is the more necessary to win the war or to our national economy; the decision is far more complex than a quick estimate of the value of a theatrically shown horse opera or drawing room comedy as against an industrially used training film on hydraulics or an animated sales explanation of a postwar refrigerator. It involves people and jobs on both sides. It involves the amount of tax returns and it involves intangible factors like morale. More immediately important than making any decision from among these factors is that the officials concerned should *realize that there is a non-theatrical picture making industry and should take thoughtful note of what its functions and implements are.*

To date, this action has not taken place, and non-theatrical producers who are being told that they must arbitrarily cut their film requirements by as much as fifty percent are not aware that there is an acute consciousness of their problem in the halls of government. Add to this the realization that a fifty percent cut for a non-theatrical producer is reckoned in terms of *thousands* of feet, whereas a five percent cut for a theatrical producer is reckoned in terms of *millions* of feet, and you can perhaps begin to see why the way the film shortage is dealt with raises many questions in many places.

In the sense that he does a specific job to fill a particular need, the non-theatrical producer may be compared to a tailor who must make a suit for a customer out of, let us say, five yards of material. This tailor, is suddenly told to cut the material to three yards. Obviously, if he is to operate within this restriction, he must either persuade the customer to settle for part of the garment or must make none at all. There is no other alternative.

The WPB decision, as applied to the Hollywood industry, allocated a specific number of linear feet of film to a producer, with no restrictions whatever on the use which the producer was permitted to make of this film. If he desires, he can take it to make features that are six hours long, or he can use all of it to make "shorts." He simply has to decide how many pictures he can make, within the restrictions of his total film allotment, and adopt his production schedule accordingly. The WPB does not pass on the relative merits, in terms of the film which must be used, of a Gene Autry Western as against a musical extravaganza. This decision is up to the producer. In the non-theatrical field, however, producers are *not* being given an overall film allotment to do with as they please; film in this case is allocated to each picture made, and the size of the allocation depends on the merit and essentiality to the war effort of each picture as judged by representatives of the WPB.

There is another thing—a factor which applies to both non-theatrical producers and to amateur users of 16mm. film. As yet, there has been no explanation from any official source as to how the film available is being used by the armed services or by Hollywood. There has been no explanation of economies being effected in either place that would eventually result in more film stock being available generally.

An article in *Fortune* magazine for February, 1945, tells of Hollywood directors who are reported to be taking scenes many times—in one instance as many as two hundred. We know from our own experience that many directors with a perfectionist complex frequently, before the war, made twenty or thirty "takes" on a given scene before they were satisfied. Is this practice still continuing? And what is the ratio of shooting in the services, much of whose production talent formerly functioned on Hollywood studio lots? Are perfectionist retakes continuing? In the face of a film famine affecting many productive organizations and individuals in a nation at war, such practices, if they still go on, are indefensible.

The answer to these questions is that we do not know. We do not know because we have not been told. There has been no governmental explanation as to the specific disposition of existing film supplies. We have simply been told that we can have no more. Does the reason why non-Hollywood filmers have been kept in ignorance on these matters lie in the fact that they just don't matter, or are unimportant—or are these people supposed to operate a sort of Ouija board sixth sense, to discover the answer for themselves?

If all the film allocated is being used fairly and if all our public officials whose responsibility it is to deal with these matters are using their best judgment in the interest of the public and of the war, no American will condemn the situation. But, as this is written, no explanation has come forth to lead those most severely affected by the shortage in the paths of understanding or contentment. And until such an explanation *is* forthcoming, those affected cannot be expected to be understanding or contented, or to consider that they are being fairly treated.

Narratives for films

[Continued from page 90]

serves as the narrative.

Writing ability of a high degree is essential for the creation of prose for poetic effect in amateur movies. This effect should not be attempted if it is definitely beyond the scope of one's abilities. Dramatic narrative is often effective where the tenseness and drama of a picture can be enhanced by the judicious selection of phrases and words spoken in dramatic fashion. Humor, too, can be brought into play by a cleverly written narrative in harmony with the humorous nature of the se-

Official Photo, U. S. Army Air Forces

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quence involved. All these varied types may be used to good advantage in a single picture. Newsreels often have dramatic, poetic and humorous narratives for their many subdivisions of man's diverse activities. The amateur will do well to use these different types only after a very deliberate study; for, unless they are properly used, they may defeat the purpose of the film. The simple commentary is the easiest to write, and it is most likely to meet the amateur's needs.

Since the narrative will become an important part of the finished production, as much thought and care must be given to its preparation as should be given to all other phases of movie making. Let us consider the narrative for the picture not yet filmed as well as that for the one already completed.

In the former, the scenario must be planned with the use of a narrative in mind. This method should be followed in planning any picture, for the movie maker who takes all the phases of production into consideration, before he starts shooting the first scene, is much more likely to produce a well balanced result than the filmer with no well defined advance plan. The scenario should be written on the foundation of titles and commentary which have been prepared previously in a more or less rough form. The ultimate refinement, as will be seen later, can be worked out only after all the sequences and titles have been spliced together. After shooting the scenes which the script requires, the producer should edit them into a whole film, provide titles and work out the details of the musical contribution. From then on, he can proceed somewhat as does the movie maker whose picture may have been completed long before he had had any idea of preparing a narrative for it. There is this difference, however. The original plan calls for narration, and it has already been "roughed in."

The first step in the preparation of an *added* personal commentary in narrative form is to screen the edited film as though it were a formal presentation with the selected musical scoring and sound effects. The maker will then ask himself whether the picture as so presented answers all the questions likely to be in the minds of the average audience. If it does not, what those questions are must be decided, and note made of them. A good plan is to ask friends to see the picture and to have them ask the questions which may arise in their minds casually.

Authoritative answers to all these questions should be prepared. This task may require considerable investigation. Travel folders, advertising literature and guide books are helpful sources of information. I found my Baedeker travel guide most useful in writing the narrative recently for a movie made in the Holy Lands some ten years ago. When all the essential facts have been gathered, they should be arranged in the sequence of the scenes to which they refer. The commentary to be written on the basis of these facts should be in simple language and should fit the mood of the film. Examples of narrative and the scenes they accompany appear in the illustrations of this article.

If a narrative is to be effective, it must be delivered only with scenes upon which the entire attention of the audience need not be concentrated. Long shots of a general nature and static shots in which very little happens are ideal for this purpose. The narrative is to help the audience to understand what is going on and to give it information which would be too long in title form. This information should therefore be given when it will not detract from an important sequence. It may be necessary to re-edit the film in order to accommodate the narrative; for some scenes may have to be shifted to fit in with the scheme. Explanations should not begin in advance of the general sequences which they are to accompany; neither should they go beyond the sequences for which they are intended.

Certain precautions must be observed in the preparation of a narrative. Basically the requirements are the same as those for good titles. It is not good form to ape the professional style. Wording should be simple, brief and interesting. Bombast and exaggerations are to be avoided. No attempt should be made to make a sequence more thrilling than it really is. No descriptive phrases should be used which are not warranted. Neither should the narrative be over sentimental or over dramatic. The pictures should speak for themselves. The narrative should enhance the picture; it should supplement, rather than try to create that which is not in the picture.

Comments not related to the subject matter or to a better understanding of a particular sequence have no place in a well written movie narrative. The beauty of a sunrise should not be mentioned in a film in which it is not pictured.

Lengthy statistics and uninteresting facts have no place in a good commentary. Neither should it be too long, for it must not compete with the scenes on the screen for audience interest. If too many explanations and facts must be given, a preliminary lecture should precede the projection. The narrative will then be confined to those sequences which are most in need of explanation and which will not suffer from a division of audience interest.

A commentary should be used only where it will serve a purpose—to give information or to maintain a mood.

Some pictures may need no commentary. Reference is made to the type of film produced by Robert Kehoe, FACL, whose subtle picturizations of nature's beauties as created by his master hand are such that neither titles nor commentary are needed to enhance their charm.

The presentation of a narrative presents no special problem. It can be recorded on the sound track in a professional studio for those advanced workers who use sound on film. It can be recorded on phonograph records by home recording equipment or in any of the many recording studios located in every large city. It may be spoken into the microphone of double turntables. If these are not available, the movie maker can, without any mechanical assistance, deliver the narrative very satisfactorily before small groups.

The proper presentation of the narrative is of the greatest importance. The effectiveness of an otherwise excellently produced and beautifully scored film can be ruined by a poorly spoken narrative. As in all phases of movie making, efficient handling of all equipment is a prime requisite. The projector must be properly threaded. the phonograph recordings must be arranged in the order in which they are to be played, the musical score cue sheet must be at hand. The narrative should be typed in double spacing with the proper cue notations, so that the narrator will know when to speak. As the narrative will be spoken at intervals, the cue scenes should precede the scenes for which the narrative is intended, in chronological order. The following example will illustrate.

Cue No. 4, Scene 25 — Sailor with rope in hand.

N.S. Captain at wheel—"Weather wise, grave and sparing of speech is Captain Manley Grant."

The sequence of the sailor with the rope in his hand gives the narrator the cue that he is soon to speak the lines which refer to the captain at the wheel. (N.S. is an abbreviation for "narrator speaks.") The cue scene should appear about ten feet in advance of the N.S. scene.

The quality of the rendition of the commentary merits serious attention. The commentator should speak clearly, distinctly and as naturally as possible. He should read the text many times, preferably aloud, to himself until he becomes familiar with the contents. He should screen the film with music and sound effects as if an audience were present. In this manner, the narrator will gain confidence in himself and will acquire practice in the manipulation of all the equipment, for he must usually be projectionist, sound engineer and narrator combined. He should adhere strictly to the written text and never attempt to "ad lib"; for, to do so might

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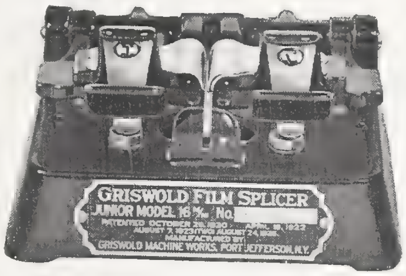

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upset the timing of the narrative for the succeeding sequence and it might not at all be in keeping with the spirit of the picture.

There is a difference of opinion among movie makers as to whether the volume of background music should be lowered while the narrative is spoken or whether it should disappear entirely. Observation of professional technique has revealed that, in the majority of cases, the background music disappears entirely or is so reduced in volume that it is hardly audible. Music immediately follows narrative on the professional screen. The amateur should observe this practice. There should be no interludes of silence, if for no other reason than that something is needed to blanket the hum of the projector. In travelogs and newsreels music might well be completely eliminated during the narrative, but, in scenic films, nature studies or during the reading of a poem, it may be better practice to have the music distinctly audible, although of low volume. The maker of the film must decide these things for himself, as he knows best which mood is most desirable and how he can accomplish what he has in mind.

Hollywood has most successfully resurrected many a silent travelog by the addition of narrative. Its forthcoming record films will have commentary. The advanced personal filmer will find the use of narrative an interesting field for experiment.

Film welding

[Continued from page 91]

cleaned portion. The cleaning is a most important operation; for the holding power of the joint depends on the complete removal of the emulsion and the undercoating.

There are two methods in common use for removing the emulsion with the undercoating. One employs water to soften the gelatin layers and the other depends on the sharp teeth of a scraper blade to abrade the coatings from the base. Here again the matter of opinion seems to hold sway. Equally enthusiastic proponents of both systems can be found, and satisfactory splices can be made with either system. If the wet method is used, care must be taken to insure no more than a light moistening of the emulsion. When this is little more than a dampening, the gelatin is softened just enough to allow the scraper to peel the layers off without excess pressure. Dry scrapers need more pressure, and, for this reason, they must be kept in perfect adjustment and well sharpened. A dull dry scraper or one whose teeth are dulled or clogged with hardened emulsion will not perform well with heavy pressure. This pressure will almost surely either tear out the perforations or weaken the film by gouging scratches in its surface. Scratches, if deep enough, will tend to cause breakage at the weakened spot. Fig. 2 shows a section of film which has been properly prepared for splicing.

The other section of film, which is to be laid on top of this cleaned area, theoretically needs no attention. However it must be perfectly free from oil, grease or dust. If the films to be spliced show signs of oil, it is well to wipe the part of the base to be welded, with film cleaner or pure carbon tetrachloride. Some movie makers paint a little film cement on this portion and immediately wipe it off, in order to clean the base. Whichever method is used must not fail to clean the base thoroughly.

When the two ends of film have been carefully prepared in this manner, the time has come to make the actual weld. Fresh film cement is applied to the scraped portion of one film, and the end of the other film is joined to it at once. Most good splicers apply proper pressure when the two films are brought into contact. A thin even coating of cement is essential. Practice will soon give you an idea of just how much cement is needed. There should never be enough to ooze out from the edges of the joint and to soften the adjoining part of the base.

Fresh film cement is a "must" for good splicing. Since it should be highly volatile in order to do its work well, it cannot be exposed to the air any longer than is absolutely necessary. The container should be tightly corked at all times, and it should preferably have a screw top instead of a cork. The top must be replaced tightly after each use of the brush. One of the best ways to keep cement properly is to use a small glass bottle with a glass stopper and a glass cap which fits over the stopper. Such a container is known to chemical supply houses as an acid dropping bottle. The stopper is fitted with a glass rod which hangs down into the body of the bottle. This rod should be broken off near the top and a small quill brush should be fastened in its place. The quill can be bound with thread and given several coats of film cement. Since the bound part of the brush quill will not come in contact with the cement in the bottle, no difficulty will be experienced because it softens and comes off the stopper. The glass cap, which is ground to fit over the stopper, provides a double seal to exclude air. If both stopper and cap are lightly coated on the bearing surfaces with vaseline, an airtight seal will result. Cement kept in such a container will last for months.

When the cement has been applied and the joint made, the action of welding should take place within ten seconds. Do not be in a hurry to remove the splice, for a little waiting time will help the joint to set perfectly. After removal from the splicer, test the weld by giving a light tug to the two welded films. Since the strength of the splice will grow with time, do not make this test too severe.

There are three common reasons for poor film splices. The first in importance is probably a failure to clean the scraped film thoroughly. Fig. 3 shows a film improperly prepared. Patches of emulsion or undercoating have been left on the base, and the film cement cannot act on the surface. The result will be pockets in the joint which will sooner or later cause it to part. The second reason is the use of too much cement, resulting in a weakened spot in the base of the film adjoining the weld. Even though this spot does not break at once, it will almost surely do so after the film has hardened and is run over sprockets in a projector. The third contributing factor is the presence of dust or oil on the base side of the film that is not scraped. This, too, prevents the cement from dissolving the two pieces, and an imperfect weld results. If one more fault were to be listed, it would be the use of thickened cement, which has become tacky because of improper protection from the air in storage.

The great majority of amateur splicing is done with regular reversal film, as it comes from the processing station. In this welding process, both films are placed in the splicer with their emulsion sides up. A variation arises when it is necessary to splice original reversal film to a duplicate made by the reversal process. Such a splice can be made without scraping, since the two shiny, or base, sides can be placed in contact. This course should be followed even though it may mean reversing the position of the reels on the rewind or turning both films over before placing them in the splicer. Another situation which is sometimes encountered involves splicing original reversal to positive titles. Since positive titles are projected in the same manner as reversal, with the emulsion side toward the screen, the first mentioned, or normal, splicing procedure is indicated.

Here is a final word regarding the straight splice versus the diagonal. Both are perfectly satisfactory if made according to directions. Some persons say that the diagonal type may be somewhat stronger, since there is a longer weld, but there is no evidence that a properly made straight splice will not last as long as the film it is made from. On the other hand, proponents of the straight splice claim that it is not so noticeable when it is projected. Since you are paying for the splicer, you are free to make your own choice.

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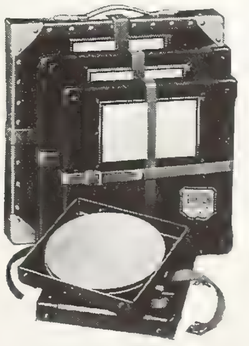

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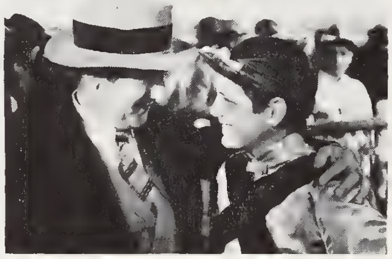

■ *King of the Turf,* nine reels, 16mm. black and white, sound on film, is a United Artists release obtainable from Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. It is the story of a father and son who are in the business of horse racing. The comradeship of the father and the loyalty of the son furnish the theme. Adolph Menjou, the sophisticated actor, plays a surprisingly different rôle.

■ *Fishing Thrills,* 16mm. and 8mm., black and white, is available from Castle Films, 30 Rockefeller Plaza, New York 20, N. Y. It takes the fisherman to wilderness streams, where fish are bountiful and unspoiled for the bite, and to deeps where real game fishing is shown at its best. Speckled trout, black bass and muskalonge are hooked on artificial lures, and much of the casting and other skilled operations are shown with the master's touch and finesse that only years of practice can perfect.

■ *Cheers for Miss Bishop,* 16mm., ten reels, black and white, running ninety four minutes, is obtainable from Nu-Art Films, Inc., 145 West 45th Street, New York 19, N. Y. Martha Scott's portrayal of Ella Bishop is outstanding in its realism. Here is the American counterpart of the British "Mr. Chips," adapted by the late Stephen Vincent Benét from the novel by Bess Streeter Aldrich. The picture shows the tribulations and joys of a teacher and the truly great influence that a good teacher can exert in molding the lives and ideals of the youngsters whom she teaches.

■ *Crazy House,* eight reels, black and white, 16mm. sound on film, a Universal release, is available from the Bell & Howell Filmosound Library, 1801 Larchmont Avenue, Chicago 13, Ill. It is a mad, merry tale of how not to make a motion picture and of whom to exclude, if you do. Olsen and Johnson, supported by Martha O'Driscoll, Patrick Knowles, Leo Carrillo, Grace McDonald and Andy Devine, break all the rules to create one of their dizziest films to date. Their financial reverses, casting mixups and general chaos on the lots cause a headache for Universal executives and staff and another hit for Olsen and Johnson.

■ *Kennel Kings* is available, in several editions of black and white, 8mm. and 16mm. short and feature lengths, from Official Films, Inc., 625 Madison Avenue, New York 22, N. Y. It is a Sportbeam in which canine purebreds put their best paws forward. Frisky pups, bred for the laurels, are let out of the dog house to parade their fine points.

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The Story of Father Cuyten is the romantic story of how a priest led a fishing fleet out of a Belgian harbor, when that country was invaded, and of the escape of the fishers to Britain with the wives and children. There they have re-established their important industry of fishing which is a great aid in feeding the British people. The film is available for a service charge.

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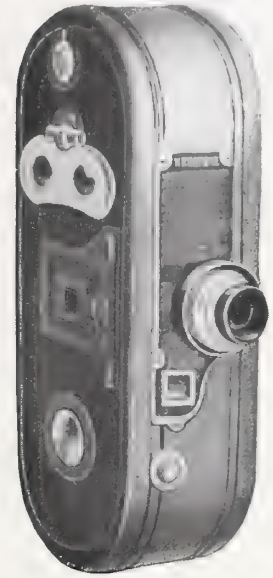

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[Continued from page 89]

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Filming shows is good sport and hard work, and the results will be better than you think.

Painting with light

[Continued from page 92]

head well raised. This sitting position affords an interesting viewpoint for the camera, and the chin and neck will be stretched while the actor performs his rôle in the scene. On the other hand, persons with slender faces may be lighted from both sides, if it is desired that fullness be given to the face.

Back lighting is perhaps the most effective "tool" in interior illumination. It is accomplished by placing spotlights behind and slightly above, or to the side of, an actor and by pointing the spotlights at his head and shoulders. It is not desirable that a complete halo be created, and subtlety is preferable to overemphasis in this regard. In any case, the strength of the back lighting will depend upon the "practical" lights in the scene. In lighting parlance, a practical light is a regular table lamp, floor lamp or other ordinary lighting fixture.

Needless to say, No. 1 Photoflood bulbs will have to be placed in home lighting fixtures, for the use of ordinary bulbs in conjunction with Photoflood lighting is out of the question. Common sense will tell you that there should be a home lighting unit in the scene in such a position that it could conceivably account for each lighting effect which you create. Unnatural lighting effects should be avoided, as should radical changes in the lighting schemes of the various shots in the same sequence.

The next consideration is the independent lighting of objects in the background, and here is where all those extra lights will come in handy. Light should be poured on the wall in the background, on the intervening furniture and on the floor, if it shows in the picture. An exposure meter reading should be taken of this independent lighting, to see how it compares with the light illuminating the actor or other objects in the foreground. Mood in a screen image can be created by varying the intensity of light which falls on background objects. One cameraman in Hollywood made a name for himself when he invented a way of darkening the upper portion of the background—just a board suspended above lens range to cast a shadow on the wall in the background. This caused the faces of the actors (which usually occupy the upper part of the screen picture) to be set off by the shadow thus created in the corresponding part of the background, and back lighting enhanced the effect he obtained.

It would be difficult for an amateur to create such a shadow on the background; but, as a substitute for this effect, spotlights can be thrown on the part of wall which occupies the *lower* portion of the picture area, thus giving the desired darkness to the upper background area. Other striking effects can be obtained by splashing light, by means of spotlights, over the background, to give emphasis to a scene. It should be kept in mind that the background can be reproduced in any desired key. If Kodachrome is being used, the difference will be even more noticeable, for the colors themselves will be lighter or darker, depending upon the amount of light which is poured on the background. Extremely low key effects should be avoided in using Kodachrome, since shadow detail is usually lacking in shots made with color film.

Too much emphasis cannot be placed upon the need for visualizing lighting effects in advance. Try to imagine, in your mind's eye, just how you would like the scene to look on the screen; then set about solving all the problems which arise as you attempt to make the mental picture come true. This is the way an artist works at a canvas, and this is the way you will work when you come to have a "feeling" for good lighting.

Film fun at home

[Continued from page 93]

thought that the colored folks would be outdoors, we drove our car to the heart of the colored neighborhood and slowly cruised the streets without much success. We had decided that Petunia should be obese but also comely. After practically exhausting our precious supply of gas, I thought of asking a colored policeman on the corner. He turned out to be very helpful, by giving us the address of Evelyn Ford, our Petunia. The night of her shooting was extremely hot and sultry. Poor Petunia had to sit in front of a fan between takes. Then, to add to her discomfort, when Staria smashed the egg, it sailed up in the air and down again right in her bosom. Of course, I had the camera focused on her hand! The next day we were amused to find out how many of our neighbors walked around our house to see what we were shooting. Some went as far as to get out their opera glasses. Not because they are intrusive, but because they are interested in what we are shooting. That is their "sneak preview." Our neighbors are our finest critics and our most appreciative audience.

In directing our dog, Ginger, we have found that the finer the candy, the more apt the actress. In one of the scenes we have the door slowly open, and Ginger walks in on her hind legs wearing a white satin nightgown. We worked three hours on this particular scene, and all we accomplished was to blister the paint on the bedroom door. Who turned on the Photoflood in front of the door is still an unsolved mystery. The next morning, we changed from orange mints to chocolates, and Ginger was no longer temperamental. The first take worked. We have a "running gag" of Ginger laughing at all of Staria's pranks. The only time Ginger looks as if she were laughing is when she is too warm. The day we wanted to take the scene, it was not very hot; so Staria and Ginger went into the car, which was in the sun, and wrestled in it until Ginger looked as if she were laughing. I had all the lights set up in the house, and I shot the scene immediately, before Ginger cooled off.

In the scene where Staria puts the turtle in the soup, we did not want to hurt the little turtle; so, we put him in a plate of cold soup, but the turtle stayed under his shell and would not move. After waiting a long time, we finally got impatient, and I heated the soup a trifle. That put a wiggle in him. He seemed to enjoy it, and it apparently did not hurt him, because he's still with us.

When the hula dance was written in the script, we did not expect Staria to be able to dance it. We thought that, if she did it clumsily, it would be comical; but she fooled us and learned it with ease and grace. She really exceeded our expectations. I used two mask shots in this scene. The boss takes a drink and sees two Starias dance. He takes another and sees her in quadruplicate. These shots were very difficult because of the extreme accuracy of timing involved.

Pat designs and sews most of the clothes in our pictures, and, as she writes her script, she writes in the color scheme of each scene. If something does not suit her, she either paints it or makes a slip cover for it. In this picture we used the windows in our home for a number of backgrounds. We do not like to see windows black, when the scene calls for daylight; so, I inserted blue cardboard in each window pane, to give the effect of the sky. On one of the cardboards Pat painted a white cloud. It usually goes by unnoticed, so I guess it's all right.

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I have a camera with an *f*/1.9 lens. With an 8mm. camera, I always use plenty of lights. In order to get good color rendition, I use as high as nine Photofloods in reflectors—six No. 2's and three No. 1's and I have never blown a fuse. I shoot at *f*/5.6 or *f*/8, and never under *f*/4. I use a light meter on every shot and a tripod whenever possible. There are some scenes that cannot wait for a tripod, such as shooting our dog, who is very unpredictable.

Most of my titles were double exposed. Although our picture was listed as silent, we do have it scored, as we feel that music is a necessity with any picture.

Our friends who have found fun in our little film comedy probably do not know that we found even more fun in making it. Altogether, it has been a happy adventure.

Practical films

[Continued from page 95]

his grandson, the growth of a sleepy rural village into a thriving industrial center. The creative imagination at work all over the United States in the past hundred years is shown as the responsible factor for its present day capacity of amazing industrial performance and as the basis for the belief in tomorrow's advancements that are as yet hardly dreamed of. Seated on the steps of the City Hall, the grandfather gives the boy a vision of the genius and ability of the American people in accomplishing the seemingly impossible. He defends the right to think, to create, to build for the future, without interference and dictation. The picture, in 16mm. and 35mm. sound on film, black and white, is available from the National Association of Manufacturers and the National Industrial Council, 14 West 49th Street, New York, N. Y.

COAST GUARD SERVICE

To describe the service rendered to merchant mariners by the United States Coast Guard through research and inspection, the film, *Serving the Merchant Marine*, was shot by combat photographers of the Coast Guard.

The picture, now available in 16mm., opens with action filled scenes of the tremendous fleet of merchant ships, laden with implements of invasion, that stood off the Normandy coast on D-Day of the landing in France by the Allies. A candid account of how the Merchant Marine supplies the battlefronts of the world affords an opportunity to show the service rendered through the research and inspection that allow the Coast Guard to institute measures of protection. Spectacular scenes show Coast Guard cutters clearing enemy U-boats from the shipping lanes, through which the convoys must pass, and rescuing survivors of sunken freighters from the sea.

The various work of Merchant Marine agencies is reviewed with graphic explanations of how each of them contributes to the protection and effectiveness of the merchant fleet. The importance of the 33,000 aids to navigation established and maintained by the Coast Guard on United States rivers and lakes, and off seacoast regions, is explained, and the contribution of the port security work to the war effort is emphasized.

Prints of the picture are distributed through Coast Guard Public Relations Offices in each of the naval districts of the United States, Alaska, Honolulu and Puerto Rico.

SOIL SOLDIERS

Telling of an American farm family, *Soldiers of the Soil* shows the sorrows and joys, the tears and laughter of the family engaged in the vital wartime work of producing food. It offers dramatic entertainment by a professional cast under professional direction. The picture is designed to help members of civic, business, educational and agricultural groups to realize more fully the important war task shouldered by the American farmer.

Home from the Pacific comes a blinded Marine hero, David Landis. He is invited to address a Sunday morning congregation about the topic, "What's fighting like?" He actually speaks on "home front" and "farm front" fighting.

John, David's brother, has decided to enlist, not realizing how vital is his place on the farm, and David drives home the fact of its importance by his Sunday morning address. He does so by skilfully weaving the life story of the Landis family on the farm into a narration with dramatic flashbacks. All he says is intended to emphasize the importance of the message he has to tell.

The subject is available in 16mm. and 35mm. sound on film, black and white, running forty minutes, from E. I. DuPont de Nemours & Company, Inc., Wilmington 98, Del.

News of the industry

[Continued from page 94]

Optical course The Bell & Howell Company has offered an advance course in optical technique to its personnel. Unusual interest in this instruction has been evinced by a wide variety of employees throughout the entire plant. The course is designed to familiarize the individual with all phases of optics and to make him capable of doing each operation well besides excelling in one or two steps of the work.

An appealing feature of the course is that upon its completion each student will have completed his own Galilean telescope from beginning to end, working on the close tolerance characteristic of high grade optical manufacture.

The classes are limited to twenty five employees at a time in order to give personal attention to each step of the work. The course is sixteen weeks in length and is considered to be one of the most complete wartime instructions ever planned. To facilitate rapid progress, twenty five new students are enrolled each month. Graduate engineers and veteran optical craftsmen act as instructors.

Another award The Wollensak Optical Company, Rochester, N. Y., has recently been awarded a second star for its Army-Navy "E" flag, according to Jacob G. Magin, president. The second star was awarded on the basis of continuing meritorious service on the production front. The company makes binoculars, gunsights, spy glasses, azimuth telescopes, photographic lenses, shutters and other highly precise instruments for Army and Navy use. The firm's initial "E" star was added in July, 1944.

DeVry exports Norman Olsen, manager of the DeVry Corporation's export department, announces the installation of DeVry projectors in a new theatre at Tananarive, Madagascar, and in the Lyric Theatre at Kodiak, Alaska. This action is indicative of the spread of motion pictures after the war.

Gamble honored at banquet Theodore R. Gamble, war finance director of the United States Treasury, was honored at a testimonial banquet held by the National War Loan Committee at the Hotel Statler, in Washington, D. C. Members of the armed forces, Office of War Information, the Treasury and the 16mm. industry were present.

Mr. Gamble paid tribute to the valuable contribution made by the 16mm. industry and reported that audiences exceeding twenty three million persons had attended Treasury showings of films of that width. Attention was called to the fact that war plant groups, farm groups, churches, schools and women's organizations had been reached more effectively through this means than would otherwise have been possible.

DeVry sound The DeVry Corporation, of Chicago, which has been a four time winner of the Navy "E" award has announced that it has received new contracts calling for motion picture sound equipment for the United States Navy and Marine Corps. The equipment specified is to be used for combined training and entertainment purposes; it supplements the highly secret equipment that this company has been building for the synthetic training program of the Bureau of Aeronautics of the United States Navy.

Gutlohn change Walter O. Gutlohn, Inc., has recently been purchased by the International Theatrical and Television Corporation. The Gutlohn organization will not only continue under its present direction, but will be extended from its current seventeen branches to thirty throughout the United States. Harry A. Kapit will continue in his present executive position; he has been given the additional task of establishing a television department under the direction of the company. The entire New York and branch personnel of Gutlohn will remain in their present posts.

Wenner returns Relieved from active duty as combat photographer after one year overseas, Captain Herman R. Wenner has recently returned from England where he was attached to the 8th U.S.A.A.F. to resume his work with the General Electric Lamp Department. Captain Wenner has nineteen missions over enemy territory to his credit in the European theatre. Shortly after entering service as a first lieutenant in May, 1943, he directed and supervised aerial photographers and laboratory technicians of the photographic section of an AAF combat unit. He served as operational officer, directing and taking pictures over enemy territory. Prior to his Army service, he was in charge of all photostat and blueprint work in the photographic section at Nela Park. He has long been interested in aerial photography and has distinguished himself by taking outstanding bird's eye shots.

Ampro forecasts Stanley Young, of the Ampro Corporation of Chicago, wrote a noteworthy article, "What will happen in the movies the day War is over . . .," which has been republished in booklet form by that company. The article, first appearing in *Cosmopolitan Magazine*, is a stimulating survey of the postwar possibilities of 16mm. sound motion pictures. It brought to attention many new facts about the increasing importance of 16mm. films in a wartime America.

Looking for lines Just in from the Union of South Africa, Jacques Chassay, managing director of Cine Distributors, Ltd., at Troye House, Johannesburg, was a recent Movie Makers visitor. His firm, long established representative in the Union of the Keystone Manufacturing Company, is in the market for postwar additions to its lines of still and cine

—POST PICTURES—

Announces

A List of Additional Releases in 16mm Sound

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The Boy Scout Adventure SERIAL in 12 chapters. Officially endorsed by the Boy Scouts of America. A picture everyone wants to see.

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A series of 8 Musical Westerns

A new style and type of Western entertainment. Each feature has a cleverly arranged dramatic story with a guarded finale and a wealth of comedy highlighted by fine musical interludes in the excellent singing of cowboy ballads.

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A series of magnificently photographed strange living things—on the land—in the waters—and in the air. Some gigantic in size, others so small that they are invisible to the human eye, but they are shown in bold relief and startling detail as seen by the microscopic camera lens.

While designed as educational subjects, they are equally absorbing and impressive for entertainment purposes.

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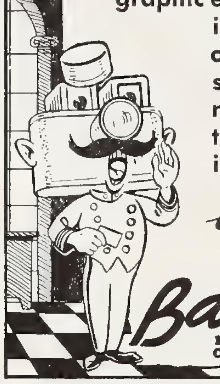

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films and accessories. Mr. Chassay, during his extended visit to the United States, may be reached through the Royal National Company, 89 Broad Street, New York City.

Nearly a century The Joseph Horne Company, of Pittsburgh, has entered its ninety sixth year of consecutive business according to its president, W. H. Burchfield. The photographic department of the concern is one of the oldest in the country. The Horne Company sent an attractive announcement of good will to those persons with whom it has dealt during the years.

Fairchild news The Fairchild Camera and Instrument Corporation of New York has prepared an attractive and extensively pictorial record of the part its products have played in the present war. Too, the techniques employed in using aerial photography in combat planning are shown in detail with graphic descriptions of the Fairchild cameras used in many theatres of war.

Also in the February number of the *Fairchild News*, this company has issued an informative history of the Fairchild Corporation that is of extensive interest to those concerned with the growth of the industrial phase of aerial photography in which that company has held a leading position during the past quarter century.

Surprising find Morris Diamond, formerly chief packer of binoculars at the Universal Camera Corporation, New York City, who is now somewhere in Germany, recently underwent an unusual experience. Mr. Morris captured a German soldier and. while disarming him, he discovered a pair of 6x30 binoculars that looked highly familiar. Closer inspection revealed that they were a pair such as he packed for Universal before entering the armed service. An even closer inspection disclosed that he had packed that very pair, a fact which he could ascertain by the serial number on the case.

In a V-mail letter to his former employer, Mr. Morris said, ". . . Exciting, isn't it?" His was a rank understatement, for the binoculars had seen service in the war on both sides and are now back in the competent hands of an American soldier where they belong.

New subjects Milton J. Salzburg, Pictorial Films, Inc., 1270 Sixth Avenue, New York City, has announced the closing of a contract by that company with Phono-Films, 330 West 42nd Street, New York City, for the distribution by Pictorial of fifty six new 100 foot sound musical subjects. These include such entertainers as the Emerson Mountaineers, Johnny Long and his orchestra, Varios and Vida, Lani McIntyre, Larry Clinton, Art Dison, Al Donohue, Caridad Garcia, the Gerald Marks Orchestra and Herbert Crubalo. The contract gives Pictorial Films world wide rights to Phono-Films 16mm. and 35mm. offerings and to television and other productions.

The clinic

[Continued from page 98]

Here are the reasons on both sides of the argument. If you plan to use music and speech with pictures—either in sound on film footage or by means of phonograph records and microphone—you should make up your mind as to which school of thought you will follow, because there is a specific technique for each. If you try a little of both methods, the end product will be confusion.

Spring light The outdoor illumination of early spring can be both deceptive and variable. Clouds that obscure the sun momentarily can turn lighted shadows into dull pits. Even the full sunlight falls at an angle that will trick you into believing that there is more light than really is present. At this season, an exposure meter will save precious footage from the results of haphazard exposure.

Editing training If you cannot buy raw stock, you may be able to lay hands on newsreels and other short films, to be bought from dealers' shelves. A reasonable supply of these and a will to experiment can form the basis of valuable training in editing. While the producers of the films you will buy have put their best efforts into editing the footage to good advantage, as they have seen it, their result does not prohibit you from altering it. With several thousand feet of library films, you can embark on an editing adventure that will give you pleasure and also increased knowledge. If the results do not satisfy you, the footage can always be replaced in the order in which you found it.

Stock shots In these days of film shortage, if one comes by a fifty foot or hundred foot roll of Kodachrome or black and white raw stock, he faces a problem. Shall he hold it in the hope of getting enough additional footage to undertake a real filming enterprise? Should he try to plan a picture that can be edited out of the limited shots that he can make with what he has available? If the film he has found is getting close to its date limit, the first plan takes on some additional hazard.

With a small supply of film which, as an eager amateur, he wants to get pleasure out of shooting now and not next year, one can begin to build up, or add to, a stock shot library. There is an exquisite winter scene; there are flocks of gulls making beautiful patterns; there are interesting cloud shapes; there are city crowds wading in slushy streets; there are queues of cigarette hunters; there are service men in unusual uniforms. A watchful eye can find hundreds of these incidents.

These stock shots will be treasure mines later. Shooting them will be a pleasure, and it will keep amateurs in a limited amount of training in handling their equipment. The old rule of the pioneer applies: make do with what you have.

Amateur clubs

[Continued from page 99]

Amateur Cinema Club of Buffalo, N. Y. *Colorama*, in 16mm. Kodachrome, won second place and the only other prize for Edward C. Denny, chairman of the club's contest committee. Other competitors were George F. Thomas, ACL, W. E. Morrison and Mrs. Berger; the judging was done by the League's consulting staff.

New Bedford elects New officers have been elected and installed by the F/3.5 Movie Club of New Bedford, in Massachusetts, as follows: Octavio Modesto, president; Gilbert Pacheco, vicepresident; Manuel Botelho, secretary; Charles Sylvia, treasurer. Among the committee appointments for the current club year are Anthony Folger, publicity; Jesse Mathews, "shut ins"; John Vieira, jr., production director; Anthony DeCosta and Frank Braga, auditors; Joseph Amaral, entertainment; Frank Jason, promotion; Antone Santos, purchasing. In the club's uncut film contest, Mr. Vieira is the winner in the color section, with Mr. Modesto leading in black and white work.

Slate in San Francisco Charles D. Hudson is the newly chosen president of the veteran Cinema Club of San Francisco, ACL, assisted by Lieut. Colonel Meredith Lewis, vicepresident; Adaline Meinert, secretary, and David L. Redfield, treasurer. Serving with them on the board of directors are Edward L. Sargeant, Leon Gagne and Louis M. Perrin, ACL, retiring president. Screen highlights of a later meeting were the presentation by Walter C. Johnson, from the neighboring Westwood Movie Club, of *Land of Scenic Surprises*, *Yosemite in Spring* and *Rambling in Yosemite*, all 16mm. Kodachrome accompanied by music on disc. *The Pageant*, a composite film of a football game by John Smurr, Al Kleyn, Russ Hanlon and Mr. Hudson, rounded out the program.

At Schenectady *Composition in Movie Making* was the title of a recent discussion led by Robert Bushman before members of the Cine Group of the Schenectady Photographic Society, ACL, in northern New York. Mr. Bushman illustrated his points in general with screenings of *Tennessee Idyl* and *Green Pond*, by Russell T. Pansie, ACL, of New York City, and of *Brookside*, by Robert P. Kehoe, FACL, from the League's Club Library. At an earlier gathering, Dr. Van Woert and John J. Ronan, ACL, of the Amateur Motion Picture Society of Albany, ACL, presented a guest program of *A Gift for the Graduate*, in 8mm., and *The Hudson and Lower New England*, on 16mm. stock.

Edison announces Award winning movies in the 1944 general competition conducted by the Movie Group of the Edison Camera Club, ACL, in Chicago, have been announced as follows: 8mm. Class—*Pages from our Diary*, by D. A. Dinsdale; *Chicago*, by R. L. Rumley; *Lake Geneva*, by Henriette DeHaas; 16mm. Class—*Hidden Treasure*, by O. J. Bergman; *The Seasons*, by C. A. Prusman; *Grand Canyon*, by V. H. Sickinger. Judges for the Edison group were Arthur H. Elliott, ACL, of the Metro Movie Club of River Park, James Cornelio and Kurt Bohse, of the South Side Cinema Club, all in the Chicago area. New general officers for the utilities unit are Otho B. Turbyfill, president; Alvin F. Hibbeler, vicepresident; Jeanne Lisak, secretary; John D. McCurrach, treasurer. W. R. Homan will carry on as chairman of the Movie Group and as cine editor of *Photonews*, the club's attractive bulletin.

Milwaukee ballots New officers for the current calendar year were elected by the Amateur Movie Society of Milwaukee, ACL, at a recent meeting, as follows: Joseph Hoffman, president; Ryne Zimmerman, ACL, first vicepresident; Norville L. Schield, ACL, second vicepresident; Elmer Mohaupt, treasurer; Mrs. Glen Pieske, ACL, secretary. Mrs. Pieske is the former Helen Schneider, long time secretary for the AMS, whose husband is now overseas in the United States Army Air Forces. The Milwaukee club will stage its second annual Gala Night March 9, featuring *The Boss Comes to Dinner*. Movie Makers Ten Best and AMS 8mm. award winner by Mr. Zimmerman. Eugene Millmann, ACL, of 3403 West Kilbourn Avenue, is in general charge of arrangements.

Aurora elects Organized late last fall with temporary officers, the Aurora (Ill.) Cine Club recently elected a permanent board for 1945, as follows: Julius Rokop, presi-

auricon

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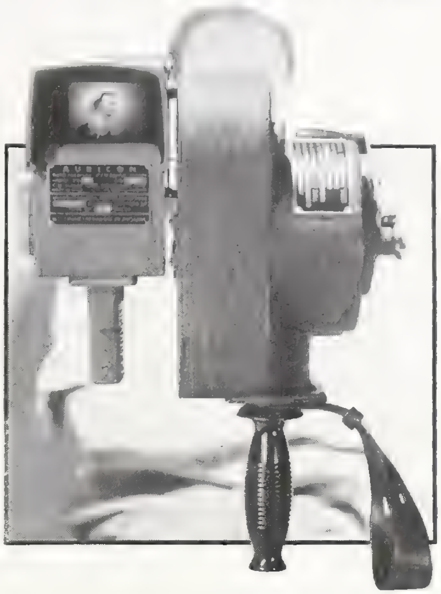

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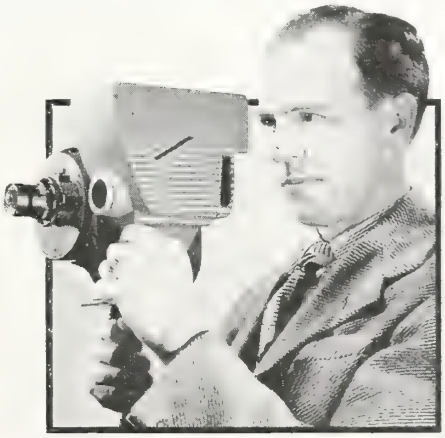

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■ WANTED TO BUY: Eastman Electrical Control Outfit for Cine-Kodak Special. This equipment is urgently needed for war research project. Address E. R. HOGE, Mt. Wilson Observatory, 813 Santa Barbara St., Pasadena 4, Calif.

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■ CASTLE Films for sale; 8mm.-16mm. silent and sound; complete stock; orders shipped day received by STANLEY-WINTHROP'S, 5-7 Revere Rd., Quincy, Mass.

■ RENT by week. 8mm., 16mm. shorts and features. Free catalogs. Lowest rates. Accessories—bulbs—films. DAYTON FILM RENTAL, 2227 Hepburn, Dayton, Ohio.

■ WRITE for large list of 8mm.-16mm. films, projectors, cameras, reels, rewinders and screens. Will also buy. ZENITH, 308 West 44th, New York City.

■ DEALERS, Roadshowmen attention! Get acquainted with I.C.S.—an all around film rental service. COMPLETE FEATURE-LENGTH-PROGRAMS ON A WEEKLY OR MONTHLY RENTAL BASIS OUR SPECIALTY. See our ad on page 112. INSTITUTIONAL CINEMA SERVICE, Inc., 1560 Broadway, New York 19, N. Y.

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■ TIRED of your 16mm. silent films? We will exchange with you for 50¢ per 400 ft. reel. GOOLD'S, Jenkins, Missouri.

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New York 17, N. Y.

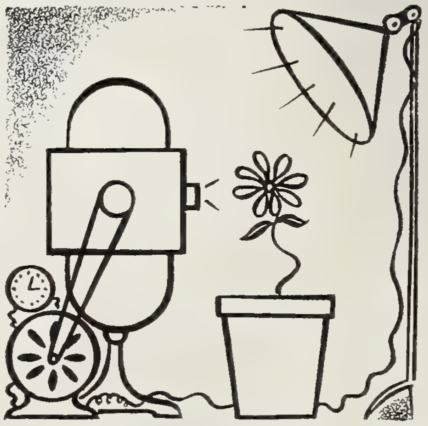
dent; LeRoy F. Wise, vicepresident; E. O. Wise, secretary treasurer. Information concerning the club's programs, which are held on the second and fourth Tuesdays of each month, may be had from the secretary at 455 South 4th Street, in Aurora.

L. A. 8's appoint Irwin C. Dietze, recently elected president of the Los Angeles 8mm. Club, has announced the appointment of the following committee chairmen for 1945: Ray Osgood, projection; Fred Evans, sound; Adolph Apel, membership; W. D. Garlock, ACL, technical; A. J. Zeman, news; Ted McMurray, film library; J. R. Boaz, gadgets; Bill Millar, "shut ins"; Thelma Buck, social; Sylvia Fairley, ladies' activities; J. E. Walter, club buttons.

Eight for D. C. 8's Marking the beginning of their eighth year of activity, members of the Washington 8mm. Movie Club gathered recently in Pierce Hall for their annual dinner program. Featured on the club's screen were *Kid-Napped!*, 1944 Ten Best award winner, by Victor Ancona, ACL, of New York City; *Ten Pretty Girls*, 1943 Ten Best award winner, by Anchor O. Jensen, ACL, of Seattle; *Long Locked Lochinvar*, by Joseph H. Gawler, ACL; *How To Win At The Races*, by John H. Kelly, jr.; *The Heavens Declare The Glory of God*, by S. G. Lutz. In a surprise announcement made at the dinner, the last two films were given special awards by the club as the best work of its members during 1944. Lieutenant (jg) William S. McConnell, ACL, of the U.S.C.G.R., a former president of the Washington 8's for two terms, was special guest of honor at the gathering.

GET IT SET

When buying any lens (new or used) of the threaded type mount, keep in mind that the sharpness of its definition can be no better than the accuracy of its setting in *your* camera. This operation should be done by a technician competent to test the mounting optically.



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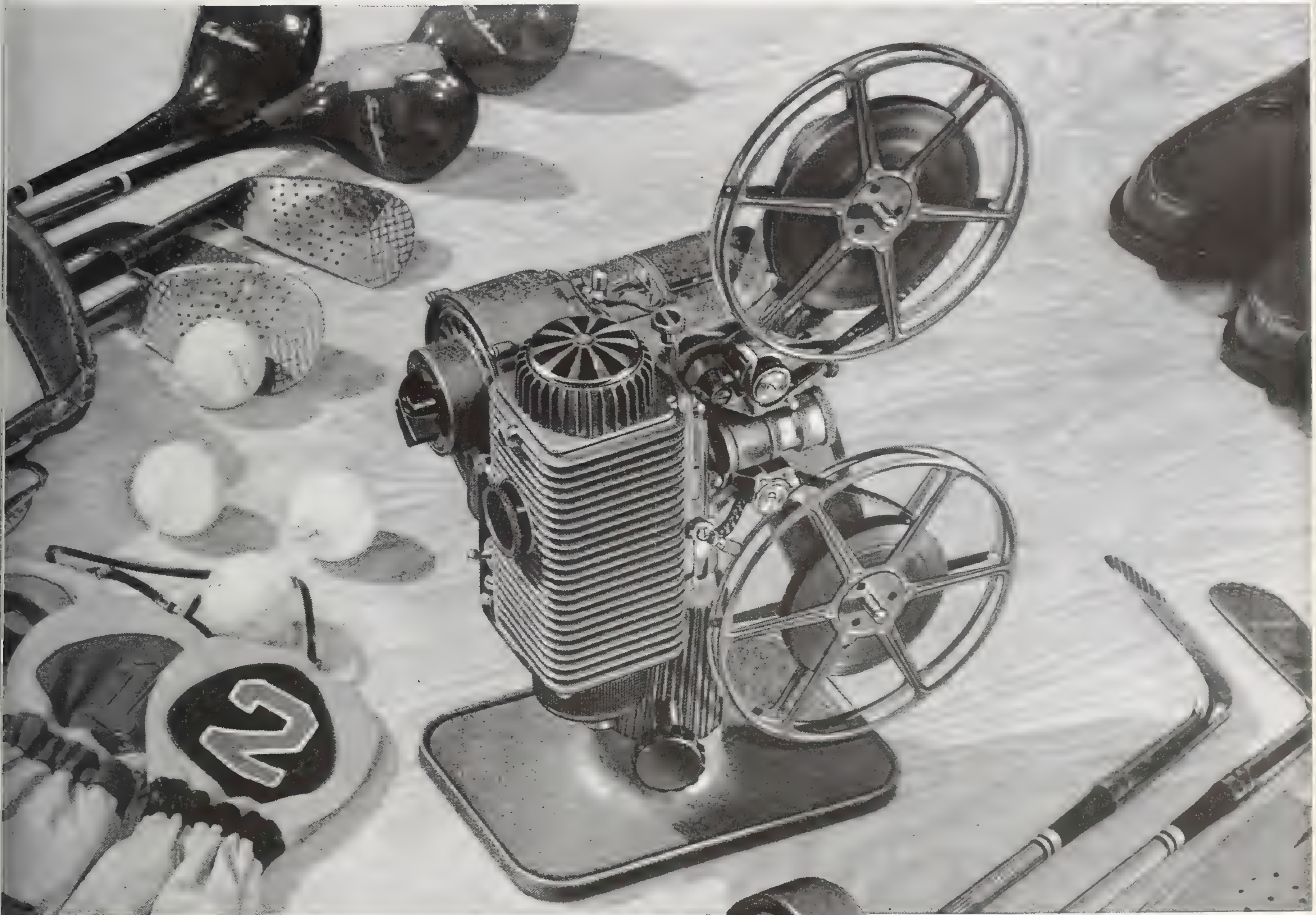
REVERE CAMERA COMPANY, CHICAGO 16, ILLINOIS



FOR CINÉ EXCELLENCE LOOK FORWARD TO

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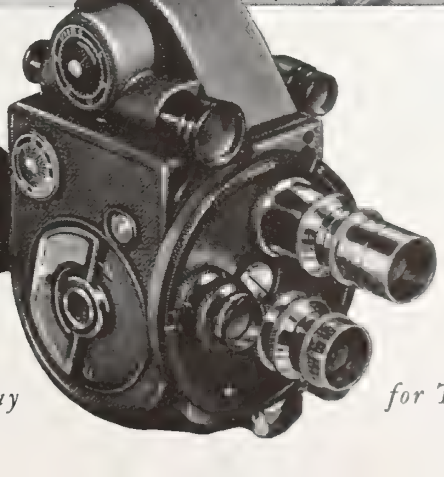

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For instance, the treatment of a worker's scratched finger—the medicine applied—can be "poison" to film in the making.

This is an example of the many strange "allergies" which, during the manufacture of film, might affect its photographic qualities.

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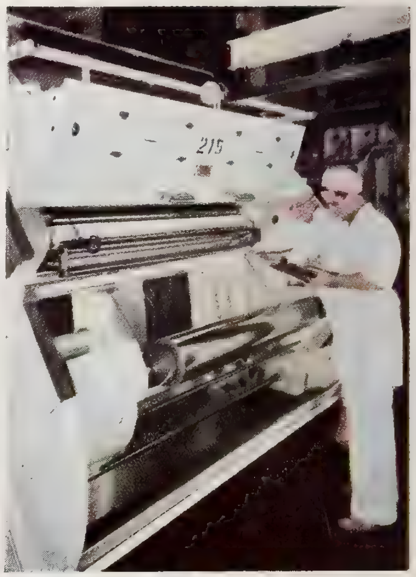


"INCUBATOR BABY"... This is the critical moment when a Master Roll of film base stock, produced and cured under glass, is first exposed to the outer air. The giant roll, 2000 feet long and 50 inches wide, is severed by the attendant from the endless ribbon in production, and enclosed in a "cradle" in which it rides to the coating rooms. There, in darkness, the light-sensitive emulsions are applied.

Serving human progress through photography

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

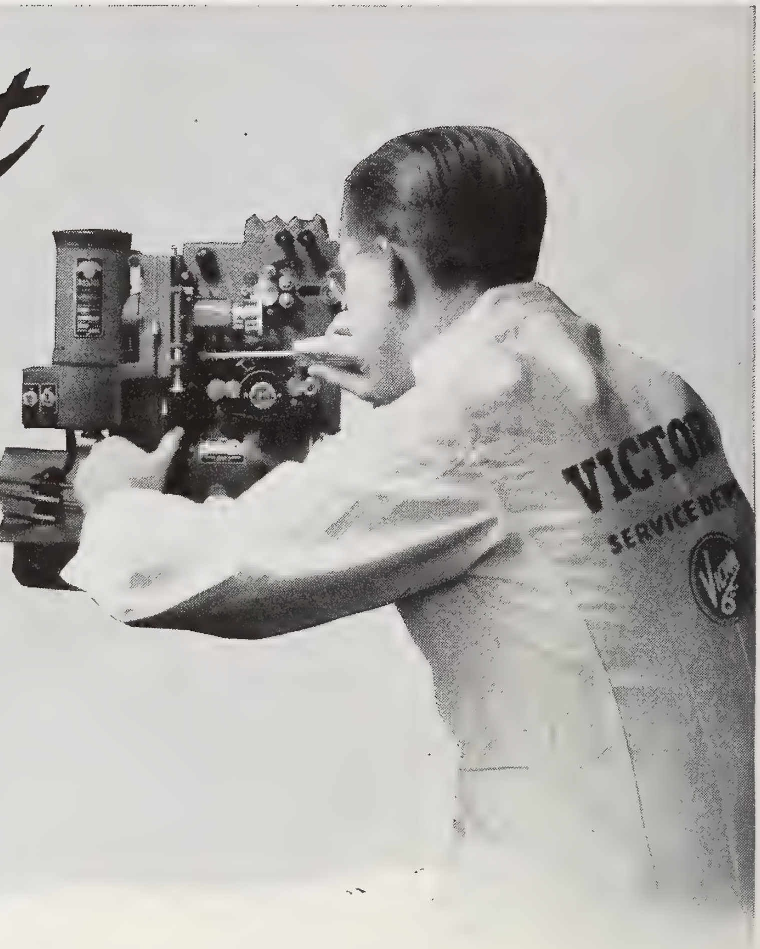
[illegible]

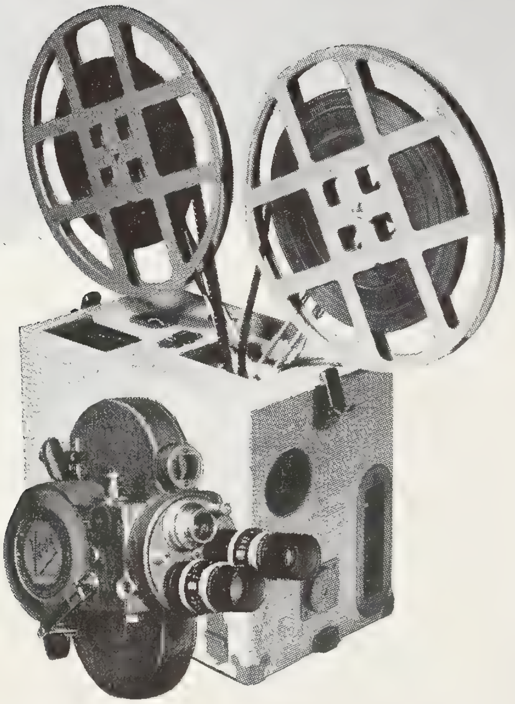
APRIL, 1945

★ ★ ★

25¢

What about PRE-WAR projectors?





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Remember These Facts

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After the war—the vast libraries of 16 mm. silent film will continue to be important to home motion picture fans. These silent motion pictures, plus those you make yourself, still possess unique advantages that assure their continued use. That means new 16 mm. silent projectors will be needed when peace-time production is resumed.

In selecting your post-war 16 mm. silent projectors, you should bear these important facts in mind:

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Buy War Bonds

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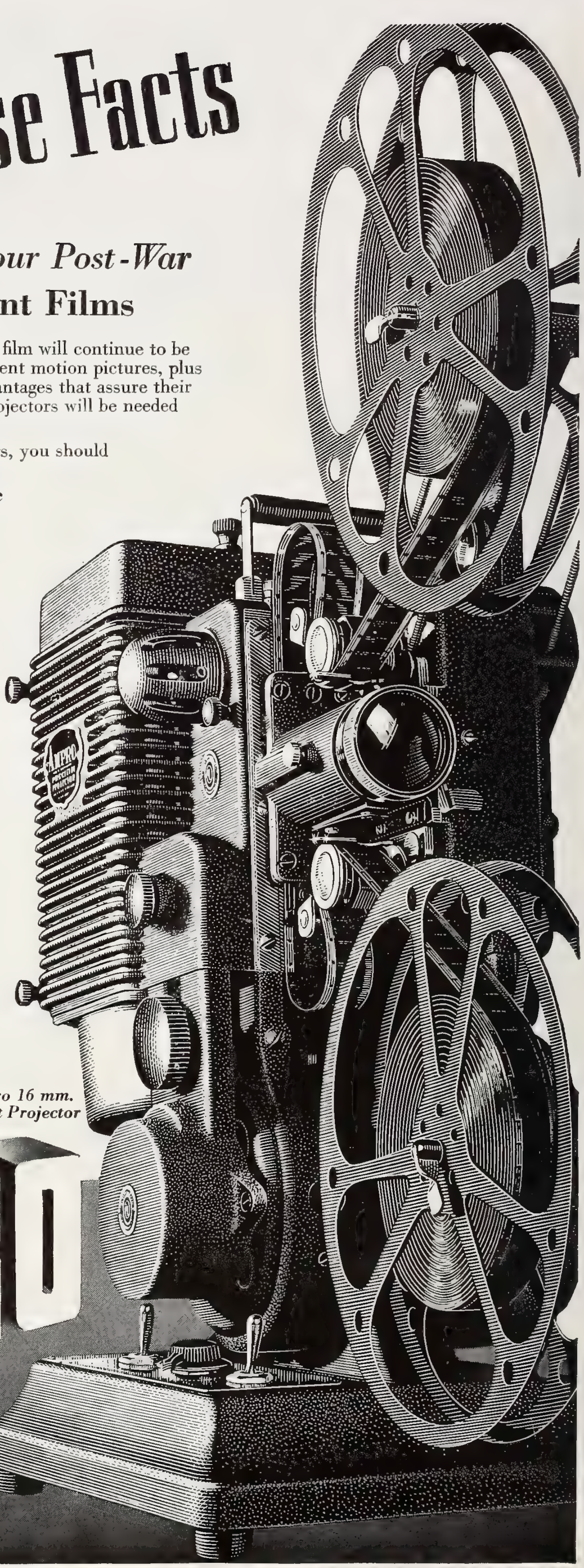

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

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ROY W. WINTON
Editor

JAMES W. MOORE
Consultant Editor

ANNE YOUNG
Assistant Editor

D. E. B. STEVENSON
Advertising Manager

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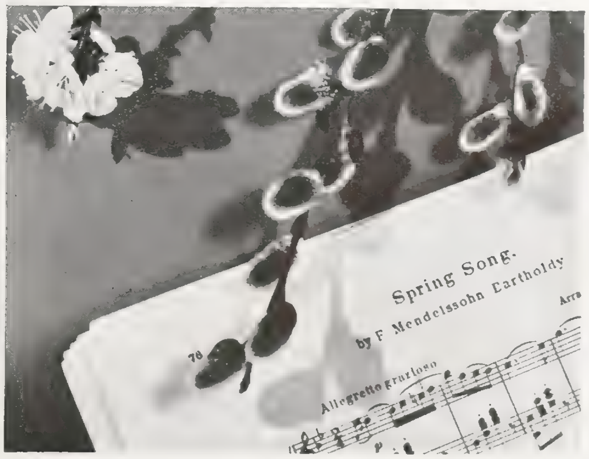
De Mauro Photo from Frederic Lewis



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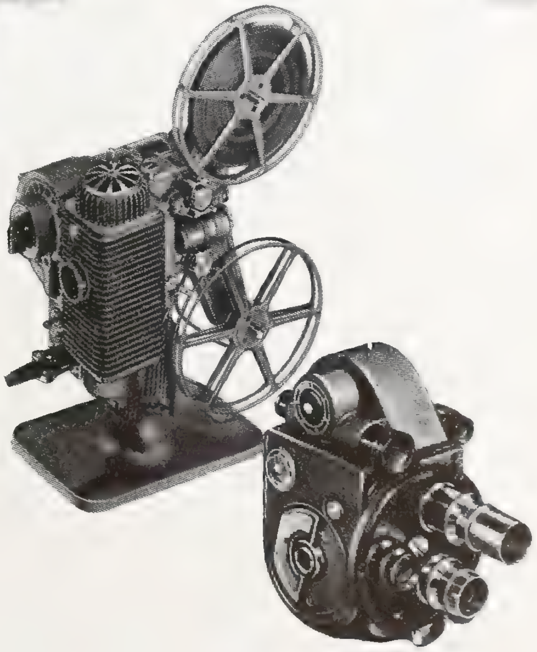

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Peacetime Manufacturers of Quality Home Movie Equipment

WASHINGTON FILM NEWS

WILLIAM M. NELSON

FILM SHORTAGE—III

For the past few months, we have devoted this column to reporting various aspects of the film shortage and to discussing the effects of this shortage on various groups whose very existence depends upon a steady and continuous supply of film. This month, we offer some additional statistics and consider briefly the plight of one fellow whom we have not yet considered—

The photographic dealer

There are, in the retail photographic industry, some 125,000 people—people whose livelihood and savings depend very directly upon the supply of photographic film, paper and chemicals. Some of these people are jobbers, some are processors, some are distributors, some are small manufacturers and some work in retail stores, whose almost barren shelves are an unmistakable barometer of the situation existing today in the retail industry—a situation which, if one considers the families of those involved, affects about a third of a million persons.

These people know there's a war on. Like any other section of the civilian population, this group has its full complement of those who have sons, husbands or brothers in the service. The members of this industry have been buying war bonds, saving paper and fats and scrap. In short, their lot is the lot of conscientious American civilians anywhere.

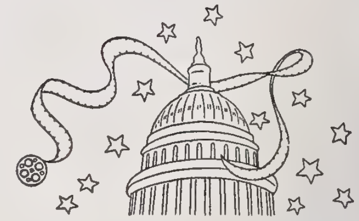
Dealers whose two "staple" commodities, film and photographic paper, have all but disappeared from their shelves are not complaining about the war. Nor are they seriously lamenting the fact that amateur snapshooting has slumped. They are, however, concerned about being able to meet the needs of old and steady customers like architects, insurance companies, doctors and dentists, police departments, local newspapers and others who use film and paper as a necessary and legitimate part of their business. Many of these are today coming to dealers armed with War Production Board priorities, but priorities mean little to a dealer, when manufacturers are including priority orders in his small monthly quota. Many dealers, including some of the largest, do not have enough supplies on hand to fill priority orders alone.

These dealers have only to look at the news headlines to know why there is a shortage of film. They know that this is the most photographed war in history. They know that film and paper are essential to training, reconnaisance and intelligence. They know that millions of feet of 16mm. film are being exposed in magazines in the gun cameras of pursuit planes, to record hits and thereby to compute an indisputable total of enemy losses during an engagement. They know these things and are not complaining about them.

What they are complaining about is that they have not been given concrete facts from any official source as to how existing civilian stocks of film and paper are being allocated and distributed. These dealers hear many stories indicating that the present distribution is bad and inequitable. They hear stories to the effect that Army supply officers are overbuying and that stocks of film and paper are running unused beyond their expiration dates. They are disturbed by such things as a report from one of their number who recently visited an Army storage room at a training base in the Middle West. This man said that he counted up to 200 gross of No. 1 8x10 paper, before his military escort became curious as to why he was so long in looking at the shelves. He came back and told his business associates that there was even more No. 2, No. 3 and No. 4 paper on the shelves—enough to last more than seven years at the rate that this particular training base was using photographic paper. And his colleagues winced when this gentleman reported further that this vast stock of paper was being stored without benefit of air conditioning and refrigeration in a building where the temperature frequently hovered around eighty five degrees!

Like others affected by the film shortage, the photographic dealer is also disturbed by Hollywood. The theatrical film industry on the Coast is one of the largest users of still camera film and paper. Recently, WPB clipped Hollywood's quota from seventy five percent of 1941 consumption to seventy percent. Many dealers, informed of this widely publicized cut, wonder how much was restored on appeals. They are confused by Hollywood's cry of "morale" when any one questions the essentiality of any part of the theatrical motion picture industry; and the dealers wonder vaguely what Hollywood has that compares in morale value to snapshots that enable a soldier fighting far from his loved ones to see them as they are today, to watch his children grow and to see again the surroundings that he is fighting fiercely to get back to.

In brief, the photo dealer, seriously affected by a shortage of film and paper supplies, is concerned mainly about the equity of the distribution of what supplies are available for civilian use. It does not seem strange to him that there should be a cut in those supplies; what does seem peculiar is that he should be asked to assume what appears to him to be an unfair share of it.



Unlike commercial motion picture producers, whose plight we reported last month, the photo dealers are comparatively well organized, and they are not accepting their fate lying down. The National Photographic Dealers Association is applying considerable heat in Washington, and at this writing two congressmen have considered an investigation of the shortages. With such pressure being applied, it is safe to predict that the lot of the photo dealer will improve.

Facts and figures

The following are some of the latest figures released on the motion picture film situation:

The supply of 16mm. film for amateur use was last year about 1,000,000 linear feet a quarter; WPB has indicated a reduction of not less than twenty five percent for the current quarter.

The present capacity of the United States to produce 16mm. film is about 230,000,000 feet a quarter. Approximately 9,200,000 feet of 16mm. film have just been allocated to Canada by the WPB. This film will be used by the National Film Board of Canada. Allocations have also been made by the WPB to India and Australia.

35mm. allocations: A total of 255,997,440 feet to eleven Hollywood companies for the first quarter of 1945 . . . 37,000,000 feet to Russia for 1945.

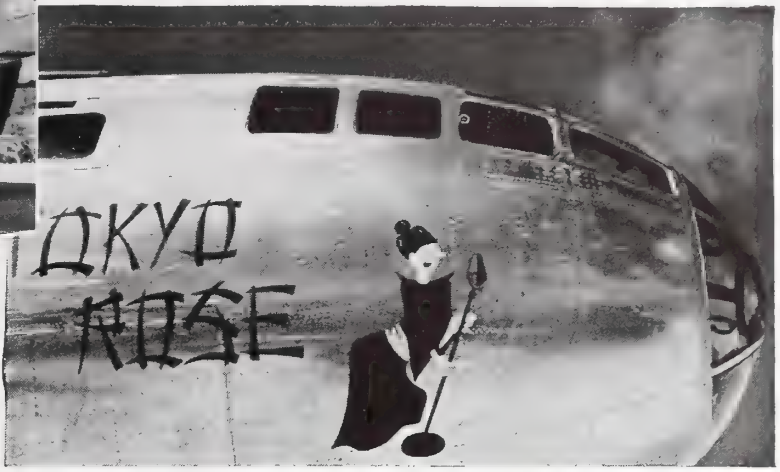
SEAT LENSES

If your camera lens mounts are of the screw type, see that they are securely in position before you make the first shot after the camera has been idle for some time or after it has been transported any distance. Bouncing in motor cars or other vehicles—bad for the camera on many counts—may loosen lens seatings. These should be firm but not tightly jammed by too heavy a hand.

THE STORY OF AERIAL PHOTOGRAPHY IS THE STORY OF FAIRCHILD CAMERAS

Camera target: TOKYO

Fairchild Aerial Camera equipment is made ready for the flight over Tokyo.



B-29 HEADQUARTERS, Saipan, The Mariannas, in a delayed dispatch dated Nov. 16 (that has just been released), reports that it may now be disclosed that the first B-29 to fly over Tokyo and Yokohama on photo reconnaissance was the TOKYO ROSE. Three flights were made on Nov. 1st, 5th and 7th. Unreleased military pictures of great value were snapped as the fortress leisurely toured the camera target areas. On the last visit the plane's cameras clicked steadily for two hours and forty minutes. For this achievement, the commander received the Distinguished Flying Cross. Crew members were awarded Air Medals.

TOKYO ROSE was equipped with Fairchild Aerial Cameras.

Advanced design, accurate shutter speeds and high-precision workmanship rank Fairchild Aerial Cameras with the world's finest professional cameras — cameras that every amateur dreams of one day owning. *New York Office:* 475 - 10th Avenue, New York 18. *Plant:* 88-06 Van Wyck Boulevard, Jamaica 1, N. Y.

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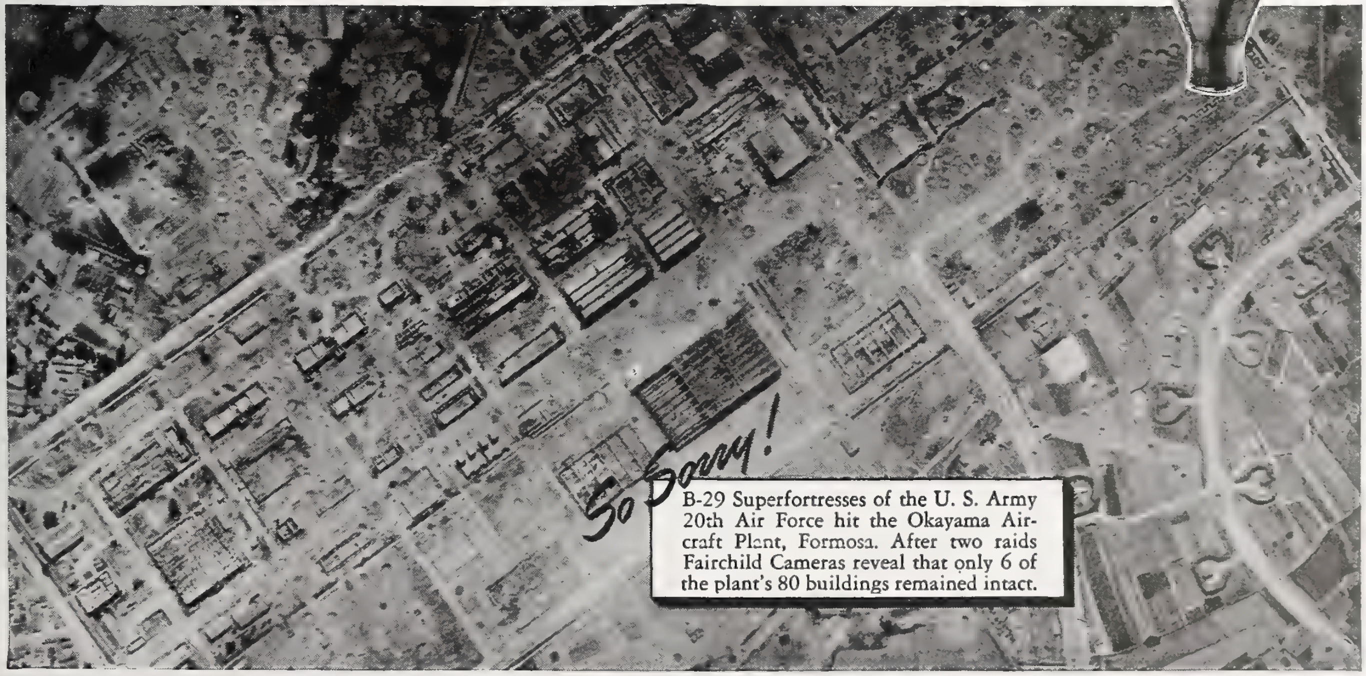

B-29 Superfortresses of the U. S. Army 20th Air Force hit the Okayama Aircraft Plant, Formosa. After two raids Fairchild Cameras reveal that only 6 of the plant's 80 buildings remained intact.

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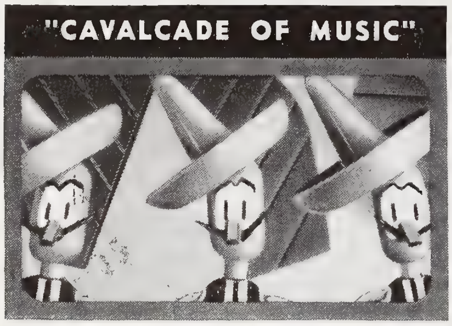

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Closeups—What filmers are doing

Stephen F. Voorhees, FACL, President of the Amateur Cinema League, has recently been elected a trustee of the Metropolitan Museum of Art, in New York City. He has also been appointed to its executive committee. The choice of Mr. Voorhees for the governing body of the most important museum of art in the United States is not only a recognition of his achievements as an architect; it is also the selection for the first time by the Metropolitan Museum of a representative of the newest of the eight arts, the motion picture, for a place in this distinguished group.

If you have some one in the armed services (and who hasn't these days!), you may be interested in the simple scheme worked out by George F. Hartshorn, ACL, for weaving together seemingly unrelated sequences of your soldier (or sailor). He calls his 8mm. film *Something To Remember*, and, as it opens, he and his brother Lennard—now a naval ensign—are discovered reminiscing together outside their home in Texarkana, Ark. "Remember the day," says George, "when you first went away to enlist?" Lennard smiles in recollection, and the film carries on with scenes taken on that memorable occasion. From that beginning, and in like continuity, the picture proceeds to cover such episodic highlights as Lennard's first leave, a summer swimming party and picnic, his winter set of seaman's "blues" and, in climax, the gleaming gold stripe of the newly commissioned officer.

Ethelbert Warfield, ACL, treasurer of the Amateur Cinema League, left in March on a mission for the State Department which will carry him to various European capitals and from which he will return after an absence of two months. He was accompanied on the mission—which we regret to report was shrouded in the customary wartime secrecies—by several important governmental officials.

Receiving the other day "invitation No. 14 out of twenty one invitations issued," we betook ourself of a pleasant March evening to Suite 1515 of The Associated Press Building, amid the dimmed out elegance of Rockefeller Centre. There, in a familiar tangle of projector and double turntable extension cords, we witnessed the premier showing of *Return From Fire*, billed by its producer as "the biography of a nervous breakdown." It is a powerful production, persuasively accompanied by a shrewdly geared musical score. In the sunny, pastoral opening, one meets a girl and boy ecstatically in love. Suddenly, then, the flames of war sweep across the world, and the boy disappears. It is from this point onward that the film traces the mounting fires of anguish which sear the girl's mind, her ultimate nervous collapse and at last her slow, tortured climb up through the darkness to the warm sunlight of sanity.

Return From Fire, as it should be, was produced by a psychiatrist, Dr. W. Lynwood Heaver, a staff member of New York Hospital's Westchester Division, at White Plains, N. Y. It is filmed against the backgrounds, both indoors and out, of a modern mental hospital, and there are portrayed in it dramatically some of modern psychiatry's more heroic methods of rehabilitation. Running 600 feet of 8mm. Kodachrome, it was cut from over 1200 feet of original shooting and tells its story forcefully without the intrusion of a single subtitle. Helen Kiely contributes a moving portrayal of the girl, while Anson McLoud adds dignity and compassion as her attendant physician. Dr. Heaver "doubled in brass" throughout, both before the camera as the boy and behind it as the film's director. Mrs. Heaver is billed as production supervisor, a credit which, knowing amateur movies, covers, we are sure, a multitude of trials.

Timely tip: Amateur filmers who may aspire, not unreasonably, to a considerably wider audience will do well to shoot their future films of importance at twenty four frames a second. This is the preferred—often mandatory—camera speed for pictures accepted for sound on film or television reproduction. In the former field, personally made footage has long been in use by such globe girdling agencies as the Department of State and the Coordinator of Inter-American Affairs. Now television, our agent informs us, is ogling the advanced amateur product with an eager, not to say affectionate, eye.

Four hundred members of Troop 1, Boy Scouts of America, their families and their friends gathered recently in Public School No. 107, at Flushing, N. Y., for a screening of amateur movies which, if it did not literally "lay them in the aisles," is reliably reported to have crowded same. Cyril J. King, ACL, president of the local Scout Dad's Club, presided over the enthusiastic assembly and presented his own film record of that group's activities. Featured on the program were *Sunstruck*, by George Mesaros, ACL, and *In His Own Judgement*, by Joseph J. Harley, ACL, 1944 Maxim Award winner.

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GOLDEN EGGS

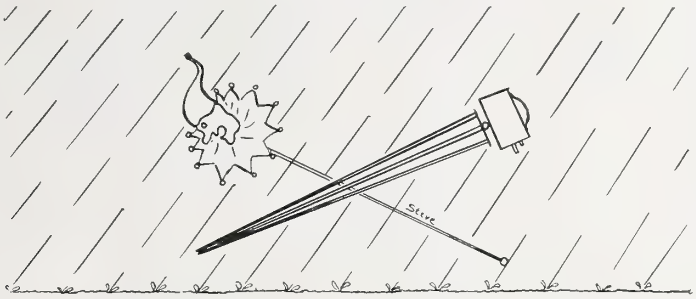
THE United States of America is now the chief source of supply for resources of all kinds used in the present war and in the international complexities arising from it. The method used in creating these resources is for the government of the United States to pay industry and labor for their production with funds raised from American taxation and from American borrowing. This method will presumably continue, unless the United States adopts a system under which the state owns everything and all citizens work for it without compensation, other than essential food, shelter and clothing.

Therefore, under the present system, the flow of resources to other countries must depend finally upon a large amount of money in the hands of citizens, which the government may secure by taxation or by bond sales. If the money gives out, either the flood of resources sent abroad must dry up or a new method of state ownership and state control of all labor must be instituted.

The allocation of motion picture film by the United States War Production Board appears to be based upon the idea that resources must be supplied to the countries that are demanding them, if it finds those demands consistent with its concept of foreign policy, regardless of the effect that a denial of film to domestic enterprise may have on the supply of money in American pockets that can be taxed or borrowed into the government's coffers. Allotment of 35mm. film to Russia—37,000,000 feet of it—on a "when and if" basis has been reported. Supplies of 16mm. film for Canada, Australia and India are said to have been authorized—not on the "when and if" basis.

Meanwhile, a lot of people in the United States are dependent upon supplies of motion picture film, both 35mm. and 16mm., in order to remain in business and to provide payrolls from which the Treasury will extract taxes and secure loans. Of these people, Hollywood has been "taken care of" with a small cut of about five percent and with freedom to make whatever pictures are believed to be most profitable. Of the same group of people the non-theatrical producers and the photographic dealers have been given cuts ranging from twenty five to fifty percent, and the non-theatrical films produced commercially are given individual authorizations.

The Scots discovered long ago that "mony a mickle maks a muckle." Although the eggs laid by two relatively small taxpaying and bond buying groups are not the ostrich sized products of the Hollywood bird, they are golden. If these eggs are no longer laid, because film for the Hindoos is deemed more important than revenue for American business, some cynical persons may wonder if we are headed for state socialism or if nobody really knows where we are going. A little explanation might help.



ACL

Founded in 1926, the Amateur Cinema League, Inc., publisher of* Movie Makers, *is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. The League completely owns and operates* Movie Makers. *Your membership is invited. Five dollars a year.

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SPRING SIGNS

THE HUMAN SIDE OF SPRING

What ought to go into your movies to provide it

PAUL D. HUGON

COULD your spring film have been made by the Man in the Moon? If it shows nothing but sprouting trees, melting snows and swollen waterfalls, it may be a very fine and educational scenic picture or travelog, but it can hardly be called your own, since it lacks both the living factors that would make it human and the individual ingredients that would make it yours.

Of course, the scenery is all right, as a background; but it is the foreground of your family doing something about it that alone makes it interesting. And what makes your seasonal film unique is the inclusion of everyday, unglamorous activities typical of your little clan.

In brief, just what are you *doing* this spring that can be filmed? Spading the ground? Cleaning the house? Putting the winter clothes in moth balls? Polishing the golf clubs? It is this ability to perceive the value of the commonplace that distinguishes the creative mind from the conventional, the originator from the copyist. Films are not made for immediate enjoyment only; they will afford continued enjoyment for many years to come. It is the very fact that they are dated, that they were made today to show the life of today—not before or since—that makes them authentic and worth while.

How utterly fantastic, for example, are some supposedly historical reconstructions in which Hollywood so loves to engage! Fifteenth Century heroines with full sets of gleaming, pearl white teeth—as if anybody had good teeth before the era of modern dentistry! People proclaiming their dissident beliefs in loud tones as if anybody ever spoke them above a whisper before the days of political liberty and equality! And so on, ad infinitum. How vastly different these scenes would appear if they could have been shot at the time!

In the spring there are new hats and coats. These seem natural enough today. Ten years from now they will be much more interesting. Twenty years hence they will have become almost incredible. A few years more and they will be back in fashion and your film of today will seem almost prophetic—if you filmed the new clothes today—while your beautiful waterfall will remain unchanged.

There is the simple job of removing the double windows, painting and installing the screens. Who knows how much longer those ancient conveniences will continue in use? In that magical postwar world that our advertising promoters are so skilfully inventing, what electric device will keep out or electrocute the flies, what concealed thermostats will de-ice our windows, what button shall we push to drop a panel, outside the window frame, that will shut out the storm? We do not know the answer yet, but there will be an answer, and it will make the "old" style of today vastly entertaining by comparison.

One thing is certain. When the choice in filming is between the old and the new, it is the old that should be taken, because it will soon have rarity value, while the new will rapidly become commonplace. If your town, for example, is about to tear down an old, covered wooden bridge and replace it with a modern concrete structure, every amateur will rush to film the new, little thinking that it will stand there, almost unchanged, for another hundred years. The wise procedure would be to take pictures of the old, in all its aspects and at length, ending with a brief shot of the new, dissolved in.

Obviously that plan does not hold good in the case of clothes, since they are not durable and lose, rather than gain, interest as they become shabby. New fashions have to be grabbed red hot, each member of the family being included in a separate closeup lasting long enough—say ten seconds—to be taken in adequately by the spectator.

In the spring film, each particular activity composing a sequence could be allotted not over two minutes of time, divided into four or five scenes from varying viewpoints.

For example, here is Mother about to put away the winter wardrobe in the cedar chest. The scenes run:

1. Start as she kneels by the open chest, removing things to make room.
2. She is standing in the clothes closet, taking down furs, overcoats, etc.
3. She is packing these in moth balls, folding them carefully.
4. She is at the chest again, beginning to put the things in, when she hears a voice, looks up. *Cut to:*
5. Closeup of child standing in the doorway, hand on the doorknob, saying, "What are you doing, Mother?" *Cut back to:*

4 again. Mother answers, continues work. *Cut to:*

6. Long shot. Child enters, joins Mother, watches. *Fade out.*

Nothing to it, of course; but wait until 1955 and see how it strikes you then! "Oh, I used to do my hair with that kind of balcony jutting out in front! I'd forgotten that!"—"Why, Judy, you had on open toed shoes. Don't they look funny?—"That was my old squirrel coat you were putting away. It's just a neckpiece now!"

All this is not to say that the scenic part should be disregarded completely. Being less individual by nature, less "exclusive," it requires more thought to counteract its impersonality.

[Continued on page 142]

MANAGING THE CAST

How to get cooperation from actors

C. J. CARBONARO, FACL

WAR work does not provide much spare time; but, even the little at my disposal plus the fact of having an address without the "care Somebody" (my particular war job having finally been localized) were reasons enough to awaken thoughts about personal filming. Another important reason was a supply of black and white film which was dangerously nearing the end of its useful life. Some rolls were already "dead" and should have been buried!

Naturally, I started looking for a plot. I solicited the circle of new acquaintances for ideas, but, although several were interested in making a movie, none offered any suggestions. I kept on asking, and eventually a young lady, who seemed more interested than the others, said to me, "Why don't you make a movie about a stout girl who exercises to reduce, but gains weight instead?" It sounded promising, and I said "Fine! Now, let's write a story around that idea." This idea was passed along to several others, and soon a group of people, interested in writing a story for a movie, met at lunch time to offer, exchange and discuss ideas concerning a plot. Before long, the plot began to thicken. Everybody had one or more things to contribute.

Here is a word of caution to others who may meet similar circumstances. To keep peace in such a family, and consequently to keep it productive, the producer will be wise to accept, without reservation, all ideas contributed by the group. At the same time he should be able to steer the progress of these ideas into proper channels so that the story will not veer beyond his resources. Especially he should beware of those two gremlins—sets and actors. They should be ever present in the producer's mind.

The most successful procedure for the amateur producer to adopt is to consider first the matters of sets, actors, "props," costumes, expense and any special permissions to film; then he should write—or adapt—the story to fit these. For example, it would be futile to include a ballroom scene in a scenario, regardless of its value to the story, if there is not available a suitable large room and actors—to say nothing of adequate illumination—to fill it.

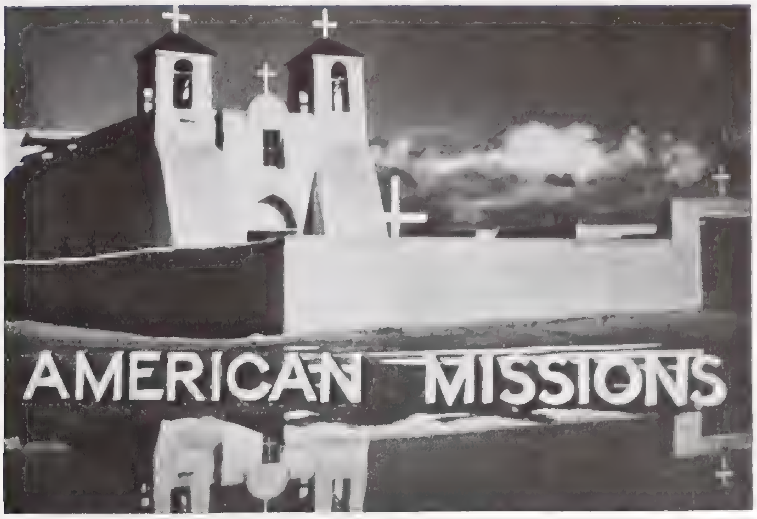
It seems that most young men are not so enthusiastic as are young ladies about play acting and the thrill of seeing themselves on the screen. For this reason, and probably for others unknown to me, actors are more difficult to find than actresses. So, I have found it more practical to write scenarios for personal movies with a majority of feminine rôles.

These limitations were explained to the group at the first opportunity, but, at the same time, everybody was urged to submit any ideas that he had and to let me determine if they would fit the resources.

The general procedure ran something like this. All ideas contributed by the group during our lunch period [Continued on page 142]

Photographs by C. J. Carbonaro, FACL

• **Production "stills" from *Glamour vs. Calories*, in which the author advanced his knowledge of diplomacy in getting good results from amateur casts.**



Photograph courtesy of TWA Airlines

• **Main title for Kodachrome film, made by placing letters over colored photographic illustration secured from calendar, giving illusion of filmed scene.**

TITLE DECORATION

Simple ways to achieve it

FRANK E. GUNNELL, FACL

TITLE making can be fun!

Certainly, no part of the hobby of amateur movies offers greater possibilities for individual originality and inventiveness. Even the simplest of titles—clear lettering on a picture background, or perhaps on a plain, mottled or textured title surface with some added decorations—offer an infinite number of variations that should be encouraging to the movie maker who wants to complete his films. And, let us emphasize the fact that no motion picture is complete without some titles.

On the other hand, many an amateur has been completely scared away from all attempts at title making by the elaborate special titling effects that he has seen in the films of some "gadget" minded movie maker—effects which the viewer recognizes as involving a great deal of special study and inventive genius.

Yes, titles are a necessary *part* of every motion picture. But, taking warning from the movie maker whose titling efforts are so outstanding that his audiences remember them better than they do his pictures, we must endeavor to keep our titling in proper relationship to our pictures. In a properly completed film, "the picture is the thing" and the titles are there, first, to introduce the picture, second, to assist its continuity and, third, to bring the picture to a close.

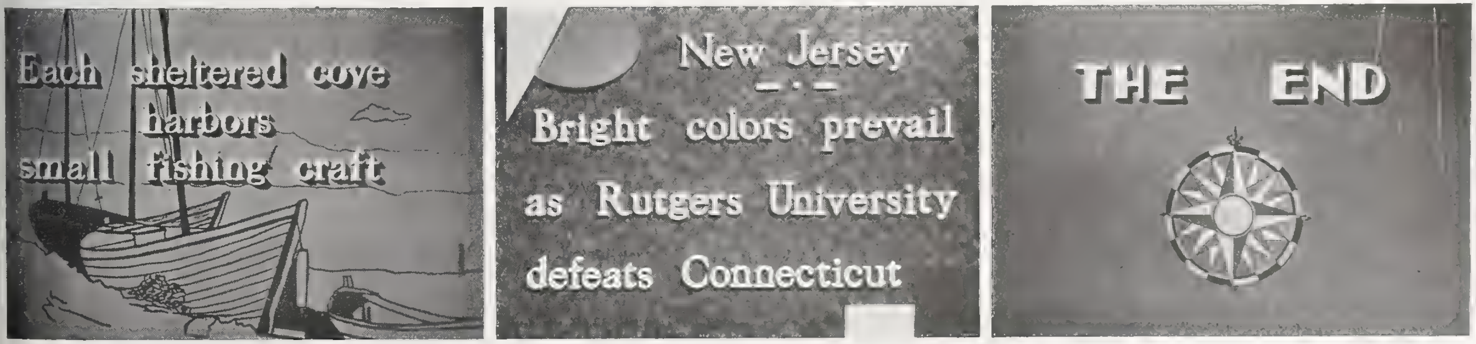
If, then, one goes in for special effect titles (and remember that they are not essential), these should be confined almost entirely to the opening title assembly and, possibly, the closing *The End*. Subtitles serving to aid the continuity of the picture should be unobtrusive and designed to help the film along rather than to interrupt it. This counsel does not mean that subtitles must be allowed to become nothing but clear lettering on a plain background, but rather that they should be made to harmonize with the film subject. Among the simplest and best of such harmonious subtitles are those made with clear lettering on a plain, mottled or textured background and with some appropriate added decoration that "dresses up" the subtitle without calling too much attention to it. From all this we realize that making good titles for motion pictures involves not only a careful choice of title wordings, to assist the continuity of the film, but also great care and good taste in the selection of title backgrounds and decorations.

Easiest of titles to make, in the matter of lettering, are those that use cutout cardboard letters, or molded plaster or metal letters, which need only to be lined up carefully and neatly spaced on the title card. The plain, mottled or textured title cards, obtainable from the larger stationery or printing establishments, may be used as backgrounds. Generally the latter two give the more pleasing results. Next comes some form of decoration that will make the title more attractive and will also associate it with the film's subject. For example, in a Florida travel film, a tiny artificial orange and blossoms that came with a perfume bottle added much to the subtitles. Again, in a film of Mexico, a tiny piece of Mexican pottery served well for the title decoration. As a vertical titler was used, the principal problem was to keep the tiny vase from rolling off the title card. It was solved easily by hiding two little rubber stops under the vase, one on each side.

The sources of title decorations are almost limitless. Perhaps the most difficult thing [Continued on page 143]

• **Left, background made by tracing of picture; center, title decorated with geometrical cutouts; right, symbolic decoration using design from magazine.**

Titles by Frank E. Gunnell, FACL



The Clinic

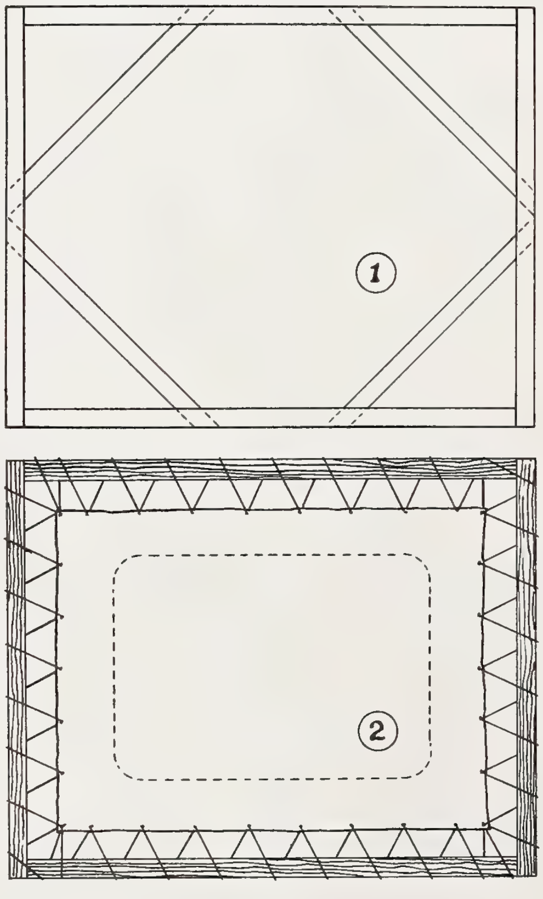
Technical comment and timely topics for the amateur

Wartime screen

G. A. Gauld, ACL, sends from England this "build your own" suggestion: "With the increasing difficulty in obtaining equipment here and in many other parts of the world, it is often necessary to exercise one's ingenuity to produce a wartime substitute which will serve until the commercial article again becomes available. A homemade screen can serve very well if it is made in the proper way and if the maker is content with a white screen. It is almost impossible for the amateur to produce an even surface with aluminum paint or similar material, and homemade silver screens are generally to be avoided. Also it is difficult to make a surface which will not crack in rolling; but, if the screen can be mounted on a light frame and made of light material, it can probably be stored behind some article of furniture, and the need for rolling it becomes of little importance. Such an article can be made fairly easily.

"Having decided on the picture size and having added some six inches all around for a border, knock up a rough frame with center stiffeners, some six inches bigger all around in addition, as shown in Fig 1. Next, make a tactful approach to the lady of the household who is responsible for the linen chest and secure a piece of old bed sheet free from holes or darns. Stretch this tightly within the frame with string as shown in Fig. 2, gradually taking in the slack all around until it is evenly stretched over the whole surface. The edges may be strengthened by a selvage sewn on, through which the string is threaded. Some common whiting is now obtained from a paint shop and mixed into a paste with thin glue size, that is, a thin solution of ordinary joiner's glue. The paste is then thinned down with warm water until it is about the consistency of cream, when it may be applied to the surface of the sheet, rubbing it in, and finishing the surface with long, even strokes of the brush. Some proprietary brands of white 'water paint' are available which include the glue binder; no doubt, some of these may be equally successful. Two coats will probably be required to get the brilliant matte white surface desired.

• Fig. 1 shows rough frame for homemade screen; Fig. 2 shows sheet stretched in frame with string.



"The next task is to set up the screen and shine the projector beam on it at the correct distance which your circumstances require and without any film in the gate. The edges of the 'picture' are then marked out, lightly, in pencil and later ruled in with a straight edge. It is a good plan to make rounded corners, too. The border thus determined is blacked out with a suitable matte black water paint—an oil paint will gloss. If difficulty in obtaining such a paint is experienced, make your own with lampblack and thin glue size.

"A light frame is now made, six inches larger all around than the picture area, making half lap joints at the corners and adding plywood corner pieces to act as stiffeners. This is applied to the sheet, still stretched to the original frame and the screen is then tacked to the final frame. It is trimmed half an inch clear around the edge of the frame, the material projecting being turned over and tacked down around the outside edges of the frame.

"All the 'stretch' will have been taken by the original frame and the glue size will have made the sheet material stiff. It will be under no strain and, so, will not cause the final frame to warp, yet it will be tightly stretched, since it was held under tension by the temporary frame when it was tacked to the permanent frame.

"The result will be a lightweight screen with a brilliant matte surface, giving, in many cases, better results than a silver screen which has seen some wear and tear. It will be particularly useful in the home cinema, as, unlike the silver screen, the matte white surface gives full illumination over a wide angle. The picture may be a little less brilliant than that obtained from a good silver screen, but there will be no falling off in intensity for those members of the audience who can be accommodated only in seats at the side of the 'house'."

Adapter with lens

While many lenses are interchangeable for cameras made by different manufacturers, without any device for adaptation, others cannot be used with different cameras without special adapter rings. In these days of secondhand shopping, it is prudent to make adapters a part of any purchase of lenses that are not interchangeable for several cameras of different makes. If the adapter is not offered with the secondhand lens, the purchaser should make certain that he can get an adapter elsewhere, before he buys the lens in question.

Album in advance

Representative frame enlargements, attractively mounted in a tooled leather album, tell the story of the dozen or so motion pictures which Lester F. Shaal, ACL, of Providence, R. I., has produced in the past few years. Now, when he is asked to give a screening at his local church, school or club, the album provides his future audience with an accurate guide to the films which they would like to see.

Stroboscope formula

On pages eighteen and nineteen of the Amateur Cinema League's booklet, *Building A Dual Turntable*, there is a discussion of the design and use of the stroboscopic disc system of projector speed control. Included in this material are two sample discs ready for use, one calibrated for sixteen frames a second, the other for the sound standard of twenty four frames a second. These discs, however, have been computed in accord with what may be regarded as the standard

[Continued on page 148]

GET IT ALL ON THE SCREEN!

Physical experiments or optical formulas produce serviceable calculations

D. H. WARD, ACL

MUCH has been written to explain methods by which amateur cinematographers may determine the area of a scene which will be recorded on film by a movie camera, particularly in making titles or extreme closeups. Most of the methods are practical, and they have, no doubt, contributed much to the improvement of titles and closeups as well as to the interest of amateurs in their hobby.

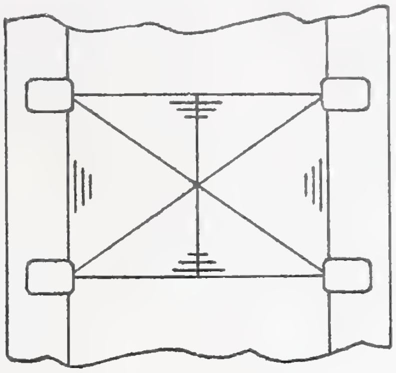
There is one feature, however, of close cinematography which may be overlooked. This is the fact that a movie camera will record a certain area of a title or object, but, when the picture on film is produced on the screen by means of a projector, the visible area will be slightly less inclusive than that recorded on the film, due to the film aperture of the projector being smaller than a frame of the film.

This reduction in area may seem to be unimportant, if sufficient space has been allowed around the filmed object; but it is often desirable to record small objects, such as flowers, birds, insects and small animals, or to make other closeups where it is necessary to know the exact limits of the subject as it will appear on the screen.

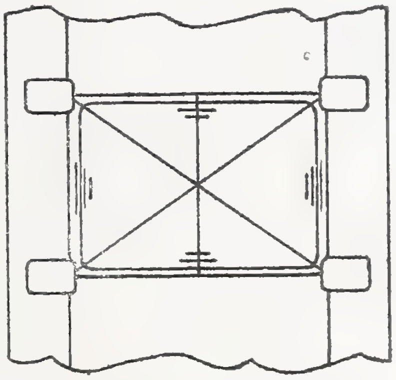
An examination of the footage of a title, which partly disappeared when projected, revealed that the entire title was on the film, but that very little, if any, space was left beyond the title at the top, bottom and sides.

As a result, the writer decided to ascertain the proper distance which his camera must be placed from close objects that he wished to film, in order to make certain that none of their area would be cut off in projection. The information was obtained for a 16mm. silent camera and projector, but it can be secured for any camera and projector, if the dimensions of the projector aperture are determined. These are required only for use with the formulas that are offered later in this discussion, to be employed in the preparation of the table of subject limits.

A short length of transparent, green, 16mm., silent film leader was marked as illustrated in Fig. 1, with diagonally ruled ink lines on one frame, a vertical ink line intersecting the diagonal lines at its center and short parallel lines ruled near each side of the frame. The marked frame [Continued on page 148]

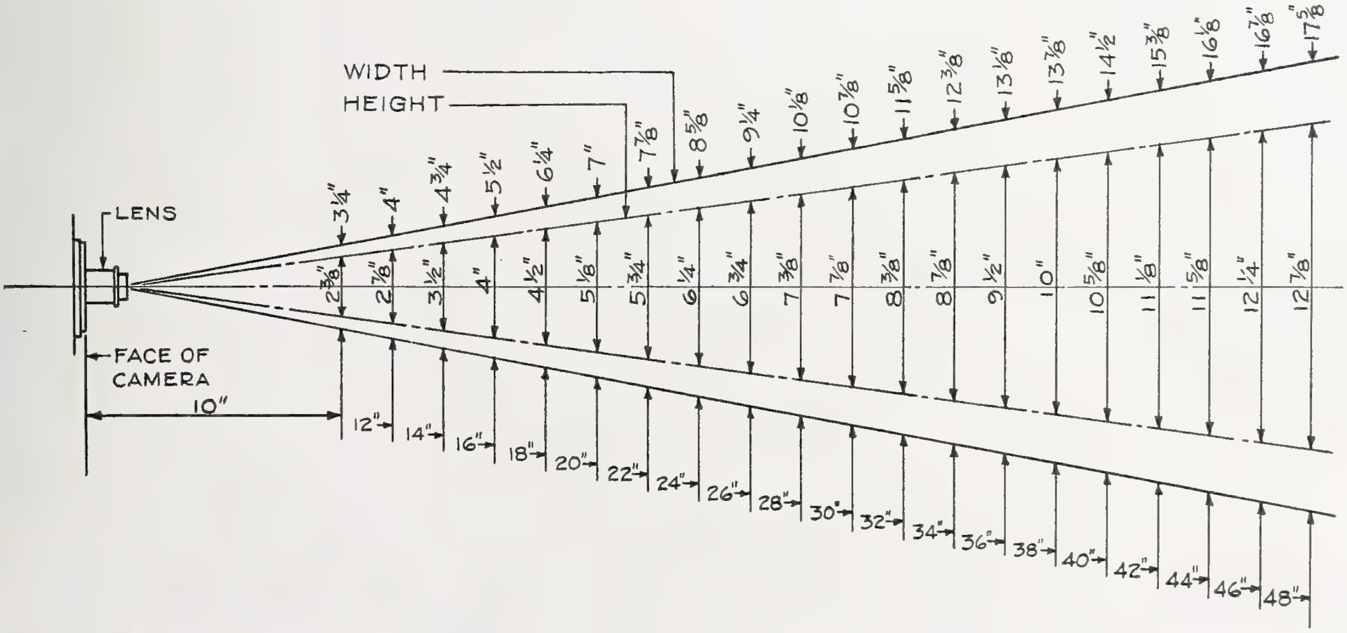


• Fig. 1 shows leader frame marked with parallel lines as described in the discussion.



• Fig. 2 shows leader frame marked to show outline of the projected image.

Diagrams by D. H. Ward, ACL



• Fig. 3 shows diagram of camera to object distances prepared as a result of the physical experiments described by the author.

Your Movie Film

COMBAT CA

U. S. Marines train a captured Jap mountain gun on Saipan Nipponese.

These Coast Guard and Navy invaders celebrate the setting of rising sun on a Pacific Isle from which the Emperor's warriors been driven.

Zigzagging to confuse possible Nazi torpedoes, a U. S. destroyer escort keeps the flag flying on vital sea lanes.

This is Europe on "D-Day," and soldiers and cameraman face ing Nazi fire as the first waves of Yanks pour into Hitler's "

Slamming through heavy seas, this Coast Guard 83-footer Uncle Sam's many smaller craft which pack a big wallop on a

'Making" History

EN "KEEP THE RECORD" IN 16-MM. MOVIES

e lensmen, using 16-mm. and 35-mm. equipment, draw a crowd of curious Nip youngsters quered Saipan as they set up their cameras to record post-battle activities in the Jap intern- camp.

Drenched with salt water, U. S. Marines of the first wave and a Marine combat photographer hit the beach at Saipan.

A Marine combat photographer caught these two Leathernecks just after they tossed high explosive into a Jap dugout.

e the smoke has lifted, combat photog- the wreckage of a strong point wrested ps.

CAMERAS loaded with film *you* used to use, the combat photographers are in there "shooting" . . . on the beaches, on our planes and ships, way up front in every push.

It takes a lot of 16-mm. movie film to help *report* this war . . . even more to help *plan* and *fight* it.

Approximately six times as much as you amateurs used in an average prewar year . . . that's the Army's and Navy's annual consumption of "home movie" Ciné-Kodak Film.

Surprisingly enough, there's still a little left for you—but it's very little—so, when you do get a roll or magazine, use it to tuck away the best of today for your service man to enjoy tomorrow . . . Eastman Kodak Company, Rochester, N. Y.

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Your Movie Film "Making" History

COMBAT CA MEN "KEEP THE RECORD" IN 16-MM. MOVIES

U. S. Marines train a captured Jap mountain gun on Saipan Nipponese.

Zigzagging to confuse possible Nazi torpedoes, a U. S. destroyer escort keeps the flag flying on vital sea lanes.

These Coast Guard and Navy invaders celebrate the setting o rising sun on a Pacific Isle from which the Emperor's warriors been driven.

This is Europe on "D-Day," and soldiers and cameramen fac ing Nazi fire as the first waves of Yanks pour into Hitler's

Slamming through heavy seas, this Coast Guard 83-foote Uncle Sam's many smaller craft which pack a big wallop o

rine lensmen, using 16-mm. and 35-mm. equipment, draw a crowd of curious Nip youngsters conquered Saipan as they set up their cameras to record post-battle activities in the Jap intern nt camp.

re the smoke has lifted, combat photog- lm the wreckage of a strong point wrested Japs.

Drenched with salt water, U. S. Marines of the first wave and a Marine combat photographer hit the beach at Saipan.

A Marine combat photographer caught these two Leathernecks just after they tossed high explosive into a Jap dugout.

CAMERAS loaded with film *you* used to use, the combat photographers are in there "shooting" . . . on the beaches, on our planes and ships, way up front in every push.

It takes a lot of 16-mm. movie film to help *report* this war . . . even more to help *plan* and *fight* it.

Approximately six times as much as you amateurs used in an average prewar year . . . that's the Army's and Navy's annual consumption of "home movie" Ciné-Kodak Film.

Surprisingly enough, there's still a little left for you—but it's very little—so, when you do get a roll or magazine, use it to tuck away the best of today for your service man to enjoy tomorrow . . . Eastman Kodak Company, Rochester, N. Y.

Ciné-Kodak

OFFICIAL U. S. MARINE CORPS, NAVY AND COAST GUARD PHOTOS

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

D. E. B. STEVENSON, ACL

• General of the Army Douglas MacArthur, USA, inspects wrecked Japanese airplanes in *MacArthur Liberates Manila*, recent Castle Films release.

Citizen of the day Helen Van Auken, who neither hears nor speaks, applied for a position with the Wollensak Optical Company of Rochester, N. Y., in writing when her younger brother went into the Army. She got the job.

She is helping to turn out Wollensak lenses for the Army Air Corps. She cleans, lacquers and inspects the objectives which will again be available for public consumption after the war. Her contribution was considered outstanding enough to cause WHEC, a Rochester radio station, recently to honor her as Rochester's "Citizen of the Day."

Capture of Iwo Jima In one reel, Castle Films, Inc., 30 Rockefeller Plaza, New York 20, N. Y., has released two outstanding American battles: *MacArthur Liberates Manila* and *U. S. Marines Capture Iwo Jima.*

Along the same road that American troops were forced to retreat in 1942, their successors have hurled morale breaking blows against Japan in the liberation of Manila. Combat cameramen have been in the front ranks, to secure some of the Pacific war's outstanding cinematography.

The struggle for the possession of Iwo Jima, only 700 miles from Tokyo, is seen in the second half of the reel. This most costly action of the Pacific war has been recorded by cameramen in its full ferocity. The ascent of Mount Suribachi is shown in all its fury. The film is of such unusual quality that Castle Films has announced that it will take precedence over all previous Castle movies. It is available at photographic dealers in two 8mm. and three 16mm. versions, including a sound on film edition.

• Helen Van Auken, "Citizen of the Day," chosen by WHEC radio station of Rochester, N. Y., works on Wollensak lenses, although handicapped, in her brother's stead.

Portable screen The Radiant Manufacturing Corporation, 1140 West Superior Street, Chicago 22, Ill., has just brought to the market a newly developed, fully portable screen in sizes from seven by nine feet to eleven by fourteen feet. The unit is constructed of rustproof, sturdy, fully collapsible steel frames with springs to hold the screen smooth and flat. It is supported on legs that raise the screen as high as five feet above the ground. The screen, Fold-Pak, is washable; it can be folded and is unusually bright. The entire unit, folded and placed in its carrying case, is easily transportable in a motor car. It has been designed especially for use on large and small stages in auditoriums, at outdoor gatherings and for road shows and conventions, wherever a large screen is needed.

DeVry appointment Ira L. Fleming has been appointed to a newly created post as chief engineer of the DeVry Corporation of Chicago. For the past five years, Mr. Fleming has been in charge of sound engineering in DeVry's amplifier and speaker division. In his new position, he will be in close cooperation with the government agencies handling motion picture sound equipment and panoramic gunnery trainers for the Army, Navy and Marine Corps. Mr. Fleming will create an international field engineering service department for DeVry, handling the installations and maintenance of theatre projection equipment after the war.

New RCA official Milton A. Romney has been appointed sales manager for the Radio Corporation of America-Victor's 16mm. equipment in the Cleveland area. Mr. Romney has been associated with RCA-Victor for the past two years as sales representative in the Chicago regional office. For more than twenty years he has had close contact with the industrial field and film producers in the Middle West. During a large part of this time, he was engaged in the banking business in Chicago. Mr. Romney will make headquarters at RCA-Victor's Cleveland office, and his territory will include Ohio, Michigan, West Virginia, Kentucky and western [Continued on page 150]

ONE HOBBY RIDES ANOTHER

How a film was made because the maker had two hobbies

HELEN H. LOEFFLER, ACL

AMATEUR movie making has been my hobby since 1937. In 1940 I became interested in the fascinating crafts of metal working, jewelry and vitreous enameling. After studying them at a special school for two years, I decided that they made an ideal subject for my other hobby, movie making.

With the idea of using the metal and vitreous enamel crafts in combination as the subject of my picture, I spent the next year mastering the tools, methods and techniques required. At the same time I planned just what was needed in order to make the movie.

Vitreous enamel is a chemically colored glass that is provided in lumps and that must be ground to a consistency between those of salt and sugar, before it is laid on the metal. The art of covering metallic surfaces with a vitreous enamel coating dates back to the ancients; for various pieces of gold, silver and copper enameled ware, as well as enameled earthenware objects, are in existence which show that the early Egyptian, Byzantine and Chinese peoples practiced the art. I read all the books that I could find about the subject on Staten Island and then spent one summer reading all that Central Circulation, at the New York Public Library, could offer. Still I feel that I have a long way to go.

When I first decided to make a record of the steps necessary to complete a vitreous enameled bowl, I had not even thought of entering MOVIE MAKERS Ten Best contest. But, as my idea grew and seemed good, I decided to submit the resultant film which, I am happy to say, was honored. From that time on, I worked harder because I knew that the standard was high. Even though my best might be none too good, I had the craftsman's confidence that I knew one hobby so well that I could try to record it successfully through another.

We all know that the attributes of good motion pictures are variety, dramatic interest, pictorial interest, mood, progress and movement. I mentally reviewed these in relation to my newer hobby and decided that I could apply them all to the movie I planned to make. To improve my filming, I read articles and books and kept a pencil and paper at hand, so that, when ideas came to me, I could jot them down for use in writing the scenario. It did not take me long to find out what lay ahead after I had drafted the scenario in rough form. I would have to be director, light man, actor and general factotum. The only thing I could not do was to press the camera's button, but I believed that, once I had arranged the setup, with the camera properly adjusted and on a tripod, I could leave the purely manual chore of button pressing to somebody else.

None of my fellow craftsmen knew anything about movie making. I did not know much; but, believe me, just undertake to combine another hobby with movie making and you will learn about both!

During the summer of 1943, along with Victory gardening, I wrote the final form of the scenario, which, in turn, had to be divided into two parts, as some shots had to be taken at my school and some at home in my studio. At first I had planned to take them all in one place, but, as I had to work after classes on Saturday, I knew that, with retakes and other unforeseen occurrences, I should not finish the film in a reasonable amount of time.

The studio at home is quite well equipped, having dies, molds, stakes, hammers, saws, various small tools, a gas mouth torch and two motors, together with one heavy and one small hand motor. Other necessary pieces, too numerous to mention, made it possible to do about half the picture at home with the aid of a friend who offered many good suggestions. As she knew nothing about my hobbies, her questions and suggestions improved a number of scenes that seemed quite clear to me.

I wrote the scenario with a column on the left, so that I could check when a particular scene was taken. I also left several lines between each scene, where I wrote the number and kind of lights, the exposure, the distance of camera from subject and the distance of lights from subject. This information is a "must," because, if retakes are necessary, a minimum of [Continued on page 145]

• A handicraft provides an ideal subject for a film study, particularly in 8mm. movies, because of the many opportunities for interesting closeups.

Hobart Photo Features

Practical Films

The general movie used for various purposes

16mm. scenes by the Reverend R. L. Lafleur, O.M.I., ACL

• **Frame enlargements from *The Story of the Moose Hide*, a film of Canadian Indian handicrafts using leather.**

INDIAN HANDICRAFTS

The Story of the Moose Hide, 800 feet, 16mm. Kodachrome, filmed by the Reverend Louis Roger Lafleur, O.M.I., ACL, tells, step by step, the processes through which the moose hide is taken by Canadian Indians. Included in the picture are scenes of the hide during tanning and curing over smoke and the processing which makes the leather pliant for use. Some delightful and interesting shots show Indian women cutting moccasins without pattern, stitching them by hand and working them with highly colored beads. The interesting handiwork is then taken to the trading post to be exchanged for the necessities of life. The film closes with a sequence in which the finished products, including gloves, moccasins and vests, are shown.

FIRE FILM

When fire breaks out, moments are precious in saving property and life. This point is stressed in a new motion picture entitled *No Time to Lose*, which has been produced by the safety education department of the Automobile Insurance Company and the Standard Fire Insurance Company of the Aetna Life group.

The picture runs five minutes on 16mm. black and white film, showing the three ways to report a fire—by alarm boxes, by telephone and by messenger. Specific facts to be given to the fire department, in using the telephone, are disclosed, and the operation of all three types of boxes employed throughout the United States is shown. Other scenes show the workings of the central alarm station, a local fire house and the location of a fire.

The film is especially suitable for children; it serves schools, civic groups and other organizations. Prints may be secured through the Aetna Affiliated Life Companies of Hartford, Conn.

ILLUMINATION

Let Us See is a dramatization of materials gathered by the Illumination Engineering Society in 1942. The materials were collected in the manual, *American Recommended Practice of Industrial Lighting*, which has been adopted as a standard for industrial lighting by the American Standards Association and the Canadian Engineering Standards Association.

Made specifically for 16mm. sound projection equipment, the film, in black and white, is completely educational. No manufacturer's products are displayed as such. Emphasis is placed on "how to do" in the non-technical script of the movie, with specific case histories shown step by step.

Most of the cinematography was done under actual working conditions, and it effectively shows the values of proper lighting for a wide variety of industrial operations. The film, running twenty minutes, shows easily the greater skill, better production and accuracy of a workman under proper conditions. Too, there is a marked advancement in safety for workmen.

The Illuminating Engineering Society, producer of the film, is a technical body organized in 1906 for the advancement of the theory and practice of illuminating engineering and the dissemination of related knowledge. The society has no commercial affiliations and now comprises about 4,000 members interested in lighting from standpoints of engineering, eco-

[Continued on page 146]

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Harold F. Sonnemann, ACL

• President Norville Schield, ACL, Amateur Motion Picture Society of Milwaukee, gives trophy to Ryne Zimmerman, ACL, for first award in 8mm. class of club's contest, with *The Boss Comes to Dinner*, as Mrs. Zimmerman and Staria Zimmerman, featured actresses, look on.

Gold Cup in Philadelphia More than one hundred members and guests of the 8-16 Movie Club of Philadelphia gathered recently in that city's Funfield Recreation Center to judge entries in the club's sixth annual Gold Cup contest. George Burnwood took the top award with *Fella' on a Furlough*, followed in order by Leonard Bauer, ACL, with *Bred For Show;* Sol Stober, with *Hair Raid;* Helen Bornmann, with *The One That Got Away* and Edith Lowengrund, with *Edie's Garden.*

New York parties Movie makers in the New York metropolitan area will have two opportunities in the next two months to see many of the outstanding amateur films of 1944 under the carefully planned conditions of a public screening. First of these parties will be the Gala Night presentations of the Brooklyn Amateur Cine Club, ACL, scheduled for Friday evening, April 13, at the St. Felix Street Playhouse. The complete Brooklyn program and sources for ticket sales were announced in this department in the March number of MOVIE MAKERS.

Nearly a month later, the Metropolitan Motion Picture Club, ACL, will present its Gala Night screenings on Friday evening, May 11, at Hunter College Playhouse, located at 68th Street and Lexington Avenue, in Manhattan. Outstanding feature of the MMPC program will be the first public presentation of *In His Own Judgement*, 1944 Maxim Award winner by Joseph J. Harley, ACL, a member of the New York club. Mr. Harley's opus will be accompanied by other Ten Best and Honorable Mention award winners produced by the club's membership. Tickets for the MMPC Gala Night, priced at $1.10 tax included, may be had on application to Sidney Moritz, ACL, treasurer, 160 Claremont Avenue, New York City.

Below are shown the winners of prizes and the judges who awarded them at the sixth annual Gold Cup ntest of the 8-16 Movie Club of Philadelphia.

William J. Bornman, ACL

Ladies in St. Louis It was Ladies Night at a recent meeting of the Amateur Motion Picture Club of St. Louis, with the predominantly distaff program arranged by Mrs. Lon Wadman. Seen on the club's screen were *Happy Landings*, by Mildred Caldwell, ACL, of the Long Beach (Calif.) Cinema Club; *Home, Sweet Home*, a production by that group; *The Boss Comes to Dinner*, 1944 Ten Best award winner by Patricia and Ryne Zimmerman, ACL, of the Amateur Motion Picture Society of Milwaukee, ACL; *A Trip Through The South*, by Frances Ulrich; *Heckled Holiday*, by Lon Wadman, ACL, and Mrs. Wadman. Following these feature presentations, Mrs. Wadman went through the motions of producing a brief one reel picture directly in meeting, which she immediately took from the camera, immersed in a hat for ten seconds and then projected the magically "finished" picture on the club's screen. The male members of the club climaxed the festivities by serving refreshments which were a surprise to all—probably including themselves.

Metro host to Kenosha Members of the Metro Movie Club of River Park, ACL, in Chicago, played host to a delegation from the Kenosha Movie Makers Club, of Wisconsin, at a recent gathering in the Windy City. Herman J. Long, ACL, Kenosha president, introduced the program given by his membership, as follows: *The Dude Angler*, by Eldon L. Voelz, ACL; *Barber Shop Mystery*, a club production; *Lure of the North*, by Lewis P. Rasmussen, ACL; *Jewels of the Sea*, by William W. Vincent, jr., ACL. Films seen at other Metro meetings include *Chicago, Vacation Center of the Nation, Tulip Time in Holland, Battle*

[Continued on page 151]

The human side of spring

[Continued from page 131]

There will not be much question, this year at least, of the usual long trips of peace time. Whatever scenery comes in for filming will be within walking distance of the home. In the end, that limited range will prove a blessing, for one will be less tempted to shoot for mere composition, and it will be easier to introduce some member of the family into the action. Those amateurs particularly who have had considerable experience with still cameras need to be cautioned against assuming that they can make the same kind of pictures with a movie camera. Too often they are tempted to try panoramas and other undesirable movements of the instrument when they should reconsider from an entirely new point of view the opportunities offered by the cinema. Unless people or animals are introduced and made to perform certain natural actions connected with the scene, the use of a movie camera to make the record is rather a waste of materials.

Here, for example, is a ravine of some kind. What gives it depth, width, life? Perhaps a child throwing a stone, which fails to land on the opposite bank or goes cascading down the slope. Perhaps some one running down precipitately or painfully climbing up.

Here is an almond tree in bloom. This calls for a girl plucking a small branch or bending it to look into the depths of the flowers.

Here is the first faint bud of a hyacinth peering through the ground. A small child pokes at the surrounding soil with a stick.

Here are the first leaves coming out on an oak in the yard. The family cat is caught walking along the lowest branch.

Here is a bushful of "snowballs" blooming against the garden fence. The lady of the house, with gloves and a pair of clippers, gathers enough to make a lovely table decoration.

Here is a magnolia in full flower. A child, lifted to smell the huge white blossom, turns her head with a disgusted expression as she discovers that looks are not everything.

Whatever the scene, the principle is the same. Make it live in the present by introducing people in action. The more factual you make today, the better history it will be tomorrow.

Managing the cast

[Continued from page 132]

meetings were noted down. Some of them were discussed, and the results of the discussions were noted down also. In the evening at home, I would mull over the ideas and notes and try to fit them into sequences. The following day, I would read the results to the group at our lunch time meeting. Discussions would follow, but it was seldom found necessary to make any corrections. This procedure was repeated until the story was completed. Needless to say, the size of the group had dwindled. There were only four girls and myself left, but somehow this did not hamper the progress of the plot. The question of titles and names for the characters came up, and, from all the suggestions, we selected *Glamour vs. Calories* for the main title and "Mr. and Mrs. Tubby" and "Pinkey" (a girl) for the three main characters.

The casting came up next. I already had concluded, secretly of course, that some of the girls might be suitable material to fit certain rôles; but, besides appearances and personalities, the rôles required other qualifications. Wardrobes, for example, and, especially, two fur coats! A group is always of help in similar circumstances; but, in this instance, a group of girls was very resourceful. In the first place, they knew each other pretty well and, secondly, they were familiar with each other's wardrobes and with other bits of pertinent and valuable information. This fact facilitated the selection of a cast to fit the rôles without difficulty. There was one male character; but, as we could not find anybody to play it, the producer was obliged to turn actor as well! There is nothing unusual about that. The perpetrator of the original idea, Mary Franklin, became appropriately "Mrs. Tubby," and she did an excellent job of acting.

We came to writing the scenario. As no one in the group was familiar with camera work, I could hardly expect any help in this phase. I, as producer, director, cameraman *et al.*, took the scenarization of the story as my own responsibility. In my estimation, scenario writing is the most fascinating phase of movie making. To me, it means more than just a chronological list of scenes, camera viewpoints and distances. It also means an opportunity to smooth out the continuity, to think about cinematics, transitions from one sequence to the next, special effects to liven up the continuity, editing and all those little touches that enhance a motion picture. One of the best ways to check the smoothness of a continuity is to close one's eyes and vision the action unfurling itself on an imaginary screen. When the imaginary projector stops, then is the time to return to normal and to use one's ingenuity to make the necessary step forward.

Experience has taught me that one's apartment or house makes the best of sets. The familiar surroundings facilitate the choice of camera positions and the flow of action. I have learned also that a sketch, made to scale, of the floor plan, indicating the location of doors, windows, furniture and similar information, is very helpful in locating camera positions and in controlling the flow of the action. Scene numbers representing camera positions are marked on the sketch, and a glance at it will tell immediately from what angle each scene will be filmed. This information becomes valuable also when a "breakdown" is made. (A breakdown is a list of scenes in the order in which they will be filmed, regardless of their order in the continuity.)

Each member of the cast was given a copy of the story, written very much like the scenario, but without mention of scene numbers or camera designation. Scenario terminology would confuse a novice group.

Doubtless, there are many methods of directing the action of a picture, but probably—and especially in dealing with amateur productions—they fall into three categories: just plain direction, a demonstration by the director and allowing the actor to render his or her own version. A mixture of all three, plus patience and diplomacy, will work wonders in any circle. In this particular instance, the method of explaining was used in the majority of scenes. The required action of each sequence was explained to the actors involved, prior to the filming, and then it was rehearsed. When rehearsals were satisfactory, the action was filmed. There were several rehearsals on film, too, but some of these proved to be more successful than the supposedly "good takes," and they were used. Most members of the cast responded well to direction. Others found it easier to follow a demonstration of the director. (Some were comical and entertaining to the members of the cast.) In one or two instances, an actress tried her version. More often than not, it would be advisable if the director would try the action himself before passing it to others to perform.

He may find that a bit of action, involving the motion of head or hands, may be a strain unless the rest of the body—the feet especially—is in an adequate position. In this instance, the gypsy fortune teller, kneeling in front of Mrs. Tubby, could not get the simple bit of action of laying down the cards. Several rehearsals were tried, but each was more fatiguing than the previous one. After a rest, she knelt down to try again. This time, the director noticed that the gypsy was curling her toes under, rather than keeping them straight back with the sole uppermost. The position of the feet was adjusted, and it made all the difference in the action of the hands. It will be well to make actors feel at ease mentally and physically, in most instances. On the other hand, the reverse of this may be beneficial to a better performance of certain scenes. In the short scene of Mrs. Tubby sitting in the reducing cabinet, a hard and uncomfortable seat aided her to register a more agonized expression.

Filming activities progressed as well as could be expected of a cast of novices. The producer made the usual errors and the cast made the usual little mistakes which cause setbacks in production schedules. Obviously, it was erroneous for the producer to start filming with the exterior scenes. Several members of the cast felt selfconscious, despite the fact that the street where we were working was almost deserted; and the action shows it. Another mistake on the part of the producer was to use some film which was past its expiration date. Retakes were called for. Outdated film always creates hazards.

Most of the cast were punctual, hard working and dependable. But, as every group worker knows, our schedules suffered from that main difficulty of getting several city people together at the same time and in the same place. Many times, a full schedule would be planned for an entire Sunday afternoon and evening of filming, when some one would remark naively: "Say, could you finish with me in an hour or so? I have a date!" (!!!) So, one starts to change the lights around for another sequence, and the afternoon is gone.

In spite of all the setbacks and the hard work by all concerned, we had a great amount of fun making *Glamour vs. Calories*, and a certain announcement in the December number of MOVIE MAKERS set everybody's heart beat a few strokes faster. After the premier showing to the members of the group, the girls called out in chorus: "Let's make another movie!"

Title decoration

[Continued from page 133]

to find is a large color picture background that is in proper harmony with a particular film subject, and yet will make a fine main title without resorting to double exposure of the film. It should be a picture large enough to permit placing the letters directly upon it, so that the title can be made in a single exposure. If your films are not to be used for commercial purposes, such pictures may be clipped from magazines, booklets or calendars, particularly the latter.

An alert pair of eyes and the development of your collector's instinct will soon result in the accumulation of a whole shelf, drawer or even closet full of small *objets d'art* suitable for title decoration. Clippings of pictures and designs from magazines may be filed in large envelopes marked as to

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general subjects. The search for suitable title materials for a particular film may well commence as soon as the enterprise begins to take form in the movie maker's mind. If it is to be a film of a particular locale or region, some small souvenirs may be found that will harmonize with the subject.

Here are some sources of items that have been found useful in "dressing up" titles.

Children's games. There are whole series of games for very young children that consist in matching small cutout cardboard objects with holes in a master cardboard. Many of the cutouts of such objects as trees, household and garden implements, tame and wild animals, birds and similar things make useful decorations for films about the family, the garden, outdoors, nature and the farm.

Souvenirs. The tiny orange and blossom and the Mexican vase mentioned before are but two of many small souvenirs suitable for title decoration. Others might be tiny dolls or figurines indicating a particular locale, sea shells, cacti and pine cones. Often the natural souvenirs that one collects out of curiosity may serve well in a title.

Projected 35mm. slides. The title maker with a little artistic skill—and very little is necessary—can obtain many interesting title effects by projecting carefully selected 35mm. slides upon a plain colored title card. Using the projected picture as a guide, the filmer may then trace or outline the main features of the picture upon the card lightly in pencil. The outlined result should be kept very simple, only the salient artistic features appearing on the title card. After the projector has been stopped, the card may be taken to a desk and the outlined scene carefully gone over with India ink. This work will complete the title card. Letters may then be lined up on the card, and the title can be filmed in one operation.

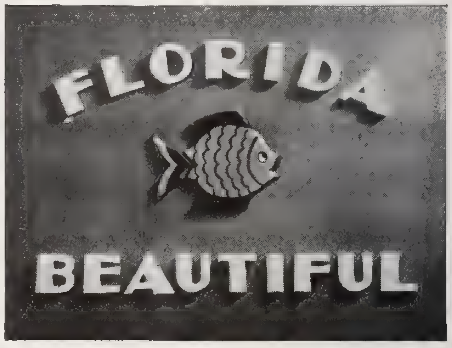
Greeting cards. By browsing through a greeting card collection, one can often find just the needed title decoration in a portion of the card. For example, two small, highly colored, overlapping sombreros in a greeting card with a Mexican theme have been used for an attractive series of titles for another film of Mexico.

Decalcomania transfers. Available again in local five and ten cent and household supply stores are the familiar transfer decorations intended for furniture or bathroom and kitchen walls. Transfers of boating scenes, birds, animals, flowers, butterflies and many other subjects are available; they make excellent title decorations, especially on mottled cards. The transfers readily apply to most title card surfaces, and, if excess water is quickly blotted up, there will be no danger of a warped title card.

Magazine clippings. Often among magazine advertisements one may find small pictures that make good title decorations because of what they symbolize. For example, the compass appears in many of these; carefully clipped out in outline, it may make an effective decoration for *The End* title of a travel film. Flags of nations, State or national shields, military and other insignia are to be found in this group, too, as well as attractive pictures of foods and flowers.

Colored papers. For color titles there is an unlimitedly possible variety just in the use of little, bright colored pieces of paper or cardboard. In a title where white letters have been placed on a mottled, textured or even a plain card, a small square or rectangle of bright color may be spotted under just the first letter of the title. Of course this colored square or rectangle should contrast sharply with the background. Or, using some of the familiar geometric forms—the triangle, square, rectangle or circle—a small touch of color can appear just at the top left, or beginning, of the title or in the center below the last line. A recent film of jewelry making used plain, blue background cards, with small circles of different colors here and there on the title card, resulting in very appropriate titles.

16mm. scene by Frank E. Gunnell, FACL



Small fish is used to indicate that film deals with aquatic incidents

Objects connected with the film. Often a film may call for or offer a suggestion for title decoration peculiar to its subject. A film involving card playing may suggest using some small playing cards for title decorations. Tiny sets of such cards can often be found in souvenir or toy stores. Films based on athletic events suggest the use of very small models of athletic equipment as title decorations. Christmas and other holiday films are almost unlimited in their titling possibilities.

With these suggestions as a beginning, the interested movie maker should be able to add many ideas of his own, and he should soon be on the way to accumulating his own collection of titling materials, knowing that he can be as individual in his choice as anybody could wish.

None of the title suggestions given here involves more than straight camera work that can be done by any movie maker with an ordinary camera and a simple titler. An additional suggestion regarding lighting is offered. When the letters and title decorations have any real thickness or depth, much more interesting titles are produced if a single source of light is used—preferably a spotlight—that will clearly indicate that thickness or depth through sharply cast shadows. The spotlight should be placed above and to the left of the title card, throwing the shadows to the bottom and right of the letters.

With this brief road map to good titles, the rest lies with you. Will you take up the challenge?

One hobby rides another

[Continued from page 139]

time is used for the setup.

In September 1943, when the new school term started, I began my movie, *Permanent Color*. A group of fellow craftsmen agreed to help me with the scenes to be taken at the school. They did not know what they were letting themselves in for, but they were very helpful all through, and they admitted that they would in future appreciate moving pictures more because of their experience.

I had wires all over the place, lights and stands in between them, and the set in the middle of the whole group. The faces of my helpers were a picture in themselves, and one of them suggested that somebody should film the goings on necessary to achieve a movie of one little bowl in the making.

To my mind there is only one best way to employ 8mm. film, the width on which I work, and that is in the use of medium, near, semi-close or closeup shots. The closeup helps to tell the film story adequately, and it prevents a monotonous quality on the screen. It rounds out the presentation of the subject. Changing camera distances and angles brings variety and liveliness to a movie. Limitations often prove a boon. In my case, the enameling kiln was in a corner, with no less than three walls near it, leaving only one long view. The torch in the metal shop was in a similar situation, which forced me to use closeups with changing angles, for variety.

Making the shots of the finished group of bowls and also of the leading (should I say "lady"?) bowl raised a problem and took much time, because these had rounded, highly glazed surfaces which always seemed to reflect a light somewhere in the room. Nevertheless, the result was worth the effort. Another difficult shot was that of the hot

And what a picture-takin' time it is for camera fans! Victory farmers in every backyard, happily planting hopes . . . youthful Babe Ruths and Ty Cobbs at their backlots baseball . . . sidewalk roller skaters . . . humming-top contestants . . . or maybe marbles. Pictures that grow in importance with each passing year.

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bowl just out of the oven. If you have ever been close to an enameling kiln and four No. 2 Photofloods at the same time, you must have thought that it was midsummer in the tropics! One light had to be held by hand over the oven, as there was no place to clamp it or set it. The kiln is electric firing, producing up to 2000 degrees of heat. (A bowl fires in about three to four minutes.) I found that, by keeping four bowls in various stages of development, I was able to go ahead much faster than if I had to spend time bringing one up to the right stage for the next shot. Such planning as this helps to speed the work, and it saves effort that would otherwise be wasted.

Although somebody said that an exposure meter was not necessary, I used one. Indoor shots, which make up my whole picture, require a meter plus good judgment and experience. For example, after taking a reading, I looked at the setting and decided whether it was generally light or dark, and then increased or decreased exposure accordingly.

My editing equipment is also in my studio, a fact that helped to speed the work on the film as it came back from processing, because I did not have to clean up after each session. A studio that houses both hobbies makes an ideal place to work.

In filming the various scenes, I tried not to take for granted something the audience would not. You see, I know what I am doing, but does the audience? So, while I was shooting, I looked at each scene as though it were on the screen with an uninformed audience viewing it. The result, with the aid of a minimum of literate titles, which pointed up what was shown, along with a carefully planned sequence, was quite satisfactory.

In this type of film, titles and subtitles should aid the audience's memory to carry through each section. Perhaps one of the things that kept my titles simple and to the point was that I had only one set of metal letters. I often had to rewrite a title just for the lack of an "a" or an "e"!

Composition, something we all seem to worry about, did not bother me too much, as, before I made movies, I had painted in oils. Now I paint in motion pictures, bringing life to scenes plus color.

Accomplishment in any art or craft is not easy, but usually we do a thing of this kind because we love to. Really to appreciate the result of craftsmanship, it is essential to know how it was produced. Movie making is no exception. If you enjoy two hobbies as I do and want to make a record of one of them, there is no more satisfactory way than to do it through your own efforts with the other hobby of movie making.

Thus, one hobby rides another.

Practical films

[Continued from page 140]

nomics, hygiene and esthetics. The film is available from the Illuminating Engineering Society's offices, 51 Madison Avenue, New York City.

16MM. SALUTE

Rear Admiral C. H. Woodward, Chief of the United States Navy's Industrial Incentive Division, recently made the asertion that the projection of films showing materials in use in battle will continue to increase production until the day of victory.

"Wherever these pictures are shown, results have been most gratifying," Admiral Woodward said. He saluted 16mm. equipment for the tremendous rôle that it has played in the war effort. Taken from many letters to his office have been testimonials showing the increase in production with the exhibition of the incentive films. It is not unusual for production records to be broken after these showings.

Among the most effective pictures is *The Battle Against Shop 13*, which was based on a booklet written by an employee of the Allis Chalmers Manufacturing Company as part of a morale program to stimulate production. Warner Brothers made the film under Naval supervision. The booking circuit among plants is known as the "smokestack circuit." Many of these films are shown exclusively to employees of war plants. They are another example of how movies aid in the war.

AMERICAN PICTURE

Under the title, *Mr. and Mrs. America*, a new short subject has been produced by the United States Treasury Department. The film combines exciting combat footage with scenes of many leading figures and stars. Among those appearing in the film are the President, Henry Morgenthau, Secretary of the Treasury, Eric Johnston, president of the United States Chamber of Commerce, Philip Murray, president of the Committee for Industrial Organization and William Green, president of the American Federation of Labor. Also in the picture is Eddie Albert, a popular young actor now serving in the armed forces.

The production was supervised by John Sutton of 20th Century-Fox, now in the United States Navy, and the overall quality of the film makes it one of the strongest urges for complete support of the present defense program of America. The film is available in 16mm. sound on film, black and white, from the Motion Picture and Special Events Section of the War Finance Division of the United States Treasury Department and from 16mm. dealers throughout the country.

FREE FILM REVIEWS

Magic Versus Science, 1 reel, 16mm. and 35mm. sound on film, black and white.

Offered to: groups.

Available from: General Electric Motion Pictures, 920 Southwest 6th Avenue, Portland, Ore.; 235 Montgomery Street, San Francisco, Calif.; 212 North Vignes Street, Los Angeles, Calif.; 200 South Main Street, Salt Lake City, Utah; 650—17th Street, Denver, Colo.; 1801 North Lamar Street, Dallas, Texas; 840 South Canal Street, Chicago, Ill.; 187 Spring Street, Atlanta, Ga.; 140 Federal Street, Boston, Mass.; 570 Lexington Avenue, New York 17, N. Y.

Magic Versus Science reveals the main differences between science and magic, explaining how science attempts to make baffling things simple, while magic attempts to make simple things baffling. In the picture, a scientist, who is also an amateur magician, performs several tricks in magic, following each with a scientific demonstration more baffling than the magic trick and yet made simpler by understandable scientific explanations.

Through the Center, 3 reels, 16mm. sound on film, black and white, running 33 minutes.

Offered to: groups.

Available from: Australian News and Information Bureau, 610 Fifth Avenue, New York 20, N. Y.

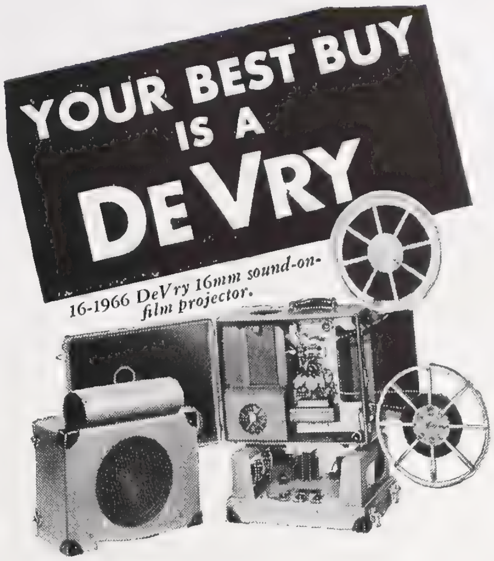
Through the Center takes the viewer through the principal and capital cities of central, northern and northwestern Australia. The pearling industry of Brooms is interestingly depicted, bringing the wealth of pearls to the world. The thrills of crocodile hunting in the wilder regions furnish breathtaking sequences. In a still wilder region, the hardships of gold mining in the Tennant's Creek area are shown, and excellent scenes of the desert are offered. In definite contrast is the aborigine mission, operated in the wildest imaginable country; the closing sequence is given to the famous Coober Pedy opal fields in operation.

The Farm Garden, 16mm., 2 reels, Kodachrome, sound on film, running 18 minutes.

Offered to: groups.

Available from: The United States Department of Agriculture, Washington 25, D. C.

The Farm Garden presents the fundamentals of garden husbandry with special reference to planning the garden.



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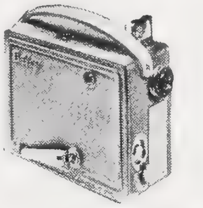

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The clinic

[Continued from page 134]

conditions obtaining in projection — a projector sprocket with eight teeth and an alternating current of sixty cycles.

For projection conditions other than these, the operator desiring to employ the stroboscopic control system must design his own disc in accord with his own conditions. The fundamental feature of this design—the correct number of *black* segments composing the disc—can be computed unfailingly, no matter what the conditions, by the following formula:

$$\cfrac{2 \text{ x cycle}}{\cfrac{\text{number of frames a second}}{\text{number of teeth}}}$$

On occasion, the resulting answer may come out in a fractional number of segments (such as 37½) which obviously cannot be drawn. Where this occurs, it is suggested that the next lower whole number (37) be used in the disc's design, thus raising (rather than lowering) the projector speed ever so slightly from the intended norm.

Read from left In closeups of an actor writing, in which what is written is intended to be read by the audience, it is better practice to place the actor at the right of the composition and the writing at the left. We are accustomed, in most countries, to read from left to right and from top to bottom, and our eyes turn naturally to the top left of anything that is to be read. If the writing is of the kind that should be read from right to left and from bottom to top, or if the actor writes with his left hand, the manuscript should be at the right of the composition.

Film speed lists Lists of film speeds of different emulsions are provided originally with all exposure meters, to be used only with the particular meter involved. If you buy a secondhand meter, you should insist upon the provision of such a list that is made up for the kind of meter that you are about to purchase. A meter without such a list is of very small service, and it is not always a simple matter to find the list elsewhere. The film speed list may be stated in Scheiner terms or in Weston or General Electric figures. Conversion tables, such as that offered in *The ACL Data Booklet*, available without charge to all Amateur Cinema League members, will permit translation, if you wish it, but they will not make up for the lack of the list which the meter maker provides.

CEMENT STAINS

In good splicing technique, there is more than one reason for wiping off—on *both* sides of the splice—every vestige of excess cement. Nearly all movie makers know that any overrun of this fluid tends to stiffen and disfigure the smooth construction of a splice. Exacting workers are aware of a further source of danger. Excess cement, lurking along the line of a well made joint, will all too often stain the frame of film resting above or below it on the reel.

Film terms The American Standards Association, with headquarters at 70 East 45th Street, New York 17, N. Y., has published a brochure, *Nomenclature for Motion Picture Film Used in Studios and Processing Laboratories.* Written by Captain L. T. Goldsmith, United States Army Signal Corps, D. E. Hyndman, Eastman Kodak Company, W. F. Kelley, Academy of Motion Picture Arts and Sciences, and Wesley C. Miller, Metro-Goldwyn-Mayer Pictures, the discussion assembles various film facts, both 16mm. and 35mm., and gives to them terms upon which the authors agree, in an effort to provide a standardized nomenclature. With the brochure is published a "flow chart" which shows the mechanics of generally used methods of film production from first shooting to final theatrical print. The publication may be obtained from the American Standards Association for twenty five cents.

Get it all on the screen!

[Continued from page 135]

was inserted in the projector (which has a two inch lens) and its image was thrown on a screen located about ten feet from the projector lens. A careful note was made of the limits of the projected image, as they appeared with reference to the projected markings that had been made on the film.

The film was removed from the projector and the exact outline of the projected image was indicated in ink on the marked frame as shown in Fig. 2. The thickness of the ink lines on the film, which represent the projected image of the projector gate aperture, is not important, since only the outer edges of these lines should coincide with the limits of the projected image; but, for best results, the lines should be made with a draftsman's ruling pen and in India ink.

The screen area of the projected image having been ascertained, the next investigation dealt with the filmed area. The side of the camera (which is equipped with a one inch lens) was opened and the spring gate was removed from the film aperture. The film was inserted in the camera with the marked frame opposite the film aperture.

The camera was then mounted on a tripod, and a white card, about twenty four inches square, was placed at a distance of ten inches from the face of the camera. Cameras which do not focus this closely should be placed at the minimum distance from the card which is permissible by the regular or auxiliary lens. A six volt flashlight bulb was inserted in a miniature socket, which was wired to a battery, and the bulb was placed in the camera, behind the film, thereby projecting the image of the marked frame on the card.

After the lens was focused sharply, the width and height of the frame image projected on the card were measured and a record was made of the image of the smaller inked outline on the frame which had been made from the image thrown by the projector. This performance was repeated at two inch intervals, for distances from ten to forty eight inches from the camera to the card. The recorded data were then used to prepare the diagram of camera to object distances shown in Fig. 3. The distances recorded on the diagram were taken from the face of the camera, for convenience in measuring. The width and height dimensions in Fig 3 show the limits of the area of a subject which can be filmed at the distance given, if the filmer wishes to provide insurance against any of this area being lost in projection.

The foregoing method of obtaining these dimensions and distances may not be practicable with some cameras, especially those from which the spring gate cannot readily be removed. It was therefore decided to obtain the same data by the use of optical formulas alone.

The American Standard measurements for the 16mm. silent projector aperture are .38 inches in width and .284 inches in height. The following formulas and basic technical data were obtained from *Photographic Facts and Formulas*, by Wall and Jordan (American Photographic Publishing Company, Boston, 1940).

(1) $r \text{ equals } \dfrac{\text{size of object (linear)}}{\text{size of image (linear)}}$

(2) $o \text{ equals } f\ (r \text{ plus } 1)$

(3) $r \text{ equals } \dfrac{o}{f} \text{ minus } 1$

(4) $r \text{ equals } \dfrac{o}{i}$

(5) $i \text{ equals } \dfrac{o}{r}$

In these equations:

"r" is the number of times of reduction.

"f" is the focal length of the lens used.

"o" is the distance of the object (or screen) from the lens.

"i" is the distance of the image (on film) from the lens.

To apply these formulas to the problem, it should be considered that the "size of the object" is the screen image and the "size of the image" is the film in the projector's gate, since the matter involved deals with the projection of a small film image to large size on a screen and not with the recording of a small photographic image of a large object on sensitized emulsion. The formulas are intended for use in photography, and are adapted here for use in projection. Hence, for the latter development of a table of distances, the reduction ratio becomes an enlargement ratio.

The object and image distances are taken from the admission and emergence nodes of the lens respectively. For practical purposes, except with telephoto lenses, it will be close enough to assume that the diaphragm of a compound lens is the node of admission.

For those desiring greater accuracy, the node of admission may be more nearly obtained by applying the previous formulas as follows, using the minimum distance to the subject, as stamped on the camera lens:

Assume, for the purpose of solving the equations, the minimum distance from a camera lens to subject to be ten inches for a camera lens of one inch focal length:

Then "o" equals ten inches.

From formula 3, r equals $\frac{o}{f}$ minus 1, or

r equals $\frac{10}{1}$ minus 1, or

r equals 9

From formula 5, i equals $\frac{o}{r}$, or

i equals $\frac{10}{9}$, or

i equals 1.111 inches.

Since the distance from the emergence node to the admission node within the camera lens is very small, it may be reasonably stated that 1.111 inches is the distance from the surface of the film to the node of admission. This distance may be measured on the camera and a scratch mark or small paint mark placed on the outside of the lens as the point from which all distances to title cards or objects will thereafter be measured.

A table of subject limits which will appear on the screen can be prepared as follows for exposures made of objects at any distance from the camera, using the formulas given previously: (Here, "r" is used as a ratio of enlargement instead of reduction.)

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Distance from lens (equals "o")	10″	12″	14″	16″	18″	20″	22″
r equals $\frac{o}{f} - 1$	9	11	13	15	17	19	21
Screen width*	3.42″	4.18″	4.94″	5.7″	6.46″	7.22″	7.98″
Screen height**	2.55″	3.12″	3.69″	4.26″	4.83″	5.4″	5.96″
Distance from lens (equals "o")	24″	26″	28″	30″	32″	34″	36″
r equals $\frac{o}{f} - 1$	23	25	27	29	31	33	35
Screen width*	8.74″	9.5″	10.26″	11.02″	11.78″	12.54″	13.3″
Screen height**	6.53″	7.1″	7.66″	8.23″	8.8″	9.37″	9.94″
Distance from lens (equals "o")		38″	40″	42″	44″	46″	48″
r equals $\frac{o}{f} - 1$		37	39	41	43	45	47
Screen width*		14.06″	14.82″	15.58″	16.34″	17.1″	17.86″
Screen height**		10.5″	11.07″	11.64″	12.21″	12.77″	13.34″

* Screen width equals r x .38 inches, the width of projector aperture.

** Screen height equals $\frac{.284}{.38}$ equals .747 of screen width.

In the foregoing table, the screen height could obviously have been computed by multiplying the aperture height of .284 inches by the factor of enlargement in each instance. It may be simpler, particularly in using a slide rule, to have a fixed rather than a variable multiplier; hence, the .747 multiplier was developed.

The subject limits and camera to object distances obtained from this table may be arranged in the form of a diagram as described in the beginning of this discussion, but with distances from lens to object measured from the admission node of the lens instead of from the face of the camera.

To apply the diagram or table in filming a title or other extreme closeup, it is necessary only to measure the overall width and height of the subject area desired to be included in the picture. Then, by referring to the diagram or table, the nearest usable distance can be found for placing the camera from the subject.

The diagram has been of invaluable assistance in making closeups of titles with solid articles for decoration, such as sea shells, ferns, etc. It has also proved to be of value in making superimpositions and to permit printed titles of many words and small letters to be recorded as big as possible for easy reading on the screen. Good title format, however, should always require that the cameraman will not crowd the title areas to their exact mathematical limits. While the diagram and table given here will enable you to work to more exact limits, these limits should always be themselves limited by good taste.

Frequent reference to the diagram and table avoids wasted film and enables every scene or title filmed to be of correct size as a result of knowing the proper distance from camera to object.

News of the industry

[Continued from page 138]

Pennsylvania in its scope.

New Ansco posts

In the *Ansconian*, beautifully executed and illustrated bimonthly publication of Ansco, of Binghamton, N. Y., the announcement has been made of the appointment of four new officers of that company.

Frank J. McIntyre, formerly district sales manager in the Chicago area, is now in charge of sales for the entire West Coast area. His new post is that of regional sales manager. Harry O. Monson, formerly district sales manager of the Cincinnati branch, has been appointed district sales manager for Chicago. R. L. McMillan, former office manager at Cincinnati, succeeds Mr. Monson as district sales manager of the Cincinnati branch. George Alexander, who joined the company as technical advisor and sales representative, is now in charge of the Los Angeles branch.

Official News Thrills

Official Films, Inc., 625 Madison Avenue, New York 22, N. Y., announces the availability of three new Official Films *News Thrills on World War II*. They are Volume 3, *Iwo-Jima*, the greatest battle in Marine history; Volume 2, *Manila Liberated* and *Battle of Philippines* in the same reel; Volume 1, *Battle of Germany* and *Yalta Conference* in one reel. The major thrills of three theatres are captured in these films.

Fairchild gunsight

One of the most important electronic devices used in the present war is being produced by the Fairchild Camera and Instrument Corporation, of New York City. The gunsight, a Fairchild invention, directs streams of fifty calibre bullets from top speeding bombers at the enemy's fastest planes with an accuracy that is almost unbelievable.

Described as "an electrical brain," the K-8 sight has extended the range of fire from airborne machine guns to more than 1000 yards, while the unaided gun ranges only 400 to 600 yards, and even then the accuracy rate is not high. Hitting accuracy has been increased from fifty to ninety percent, and it thus gives the bomber added protection. The necessity for the pursuit type ship to come to within 200 to 400 yards of the plane to be effective gives some comparison of the effectiveness of the sight in protecting the larger ships. The sight was conceived in the Fairchild Laboratories in 1938. Its inventors are Irving Doyle, one of the world's foremost camera shutter experts, and Erwin Hale who has also done camera engineering.

Television studied

Officials of motion picture labor unions in Chicago have for several months been studying possible trends in television and its effect on motion picture projectionists. Through their findings, they concluded that all operators should be fully capable of handling both types of projectors. Examination of a number of radio electronic television courses now available led to the decision in favor of De Forest's Training, Inc., established by Herman DeVry, founder of the DeVry Corporation, in Chicago.

Dr. Lee De Forest, inventor of the audion tube which makes radio possible, outlined the special course that is a requirement for all Chicago union operators. De Forest's Training has for years included courses in motion picture sound and television in its resident and home study courses.

William DeVry, president of the DeVry Corporation, worked in cooperation with Dr. De Forest to develop the most feasible course to fulfill the requirements set forth by Chicago unions.

New precision viewer

Craftsmen's Guild, 1668 North Van Ness Avenue, Hollywood 28, Calif., has introduced a new feature in its Professional Model Hollywood Viewer. The barrel has been improved by the addition of a spiral groove for precision focusing. The viewer has three film tracks for handling general types of film, and the extra large ground lens is so placed as not to cut off the corners of the picture under inspection.

Zehrung to produce George J. Zehrung, head of the educational division of Walter O. Gutlohn, Inc., a subsidiary of International Theatrical and Television Corporation, 25 West 45th Street, New York City, will join, according to a recent announcement, with Victor Roudin of the parent company in the production of three series of educational pictures concerning the English language, mathematics and music. The operation will be under the immediate supervision of Zella G. Young. Mr. Zehrung formerly was in charge of the Y.M.C.A. Motion Picture Bureau in New York City.

Guild dinner The Guild of Photographic Dealers of New York, 630 Fifth Avenue, New York 20, N. Y., recently held a Guild dinner at the Shelton Hotel in that city. The guest speaker, Jerome Count, formerly chief price attorney for the United States Office of Price Administration in New York, spoke on the subject, *What the OPA Regulations Mean to You.*

Acting executive Hazel Calhoun, 101 Marietta Street, N.W., Atlanta 3, Ga., has been elected as acting executive secretary of the National Association of Visual Education Dealers until action can be taken to secure a permanent secretary to be located in Chicago. Bertram Willoughby, William Kruse and Donald Bean, all of Chicago, are acting as a committee to interview prospective secretaries.

Amateur clubs

[Continued from page 141]

of the Bangboards and *Out Where the West Begins*, all by Theodore Shaw; *A Trip To The Orient*, by Dr. J. M. Nicholson; *Colors of the Southwest*, by Harry Frick.

Rockford looks Kodachrome transparencies and sound on film color movies have been featured at late meetings of the Rockford Movie Makers, in Illinois. The slide presentations were *Great Lakes Cruise*, shown by W. H. Taylor, and *New Guinea Newsreel*, screened by R. H. Perkins for his son, Pvt. Robert J. Perkins, on duty in that South Pacific theatre. The sound color films have in-

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■ FOR SALE: Bolex 16mm. camera with carrying case, new. 1-*f*/2.8 wide angle lens; 1-1" lens *f*/1.5; 1-3" telephoto lens *f*/3.5; 1-Bool Fader; 1-exposure meter De Jur with case; 1-pair of 2000 foot rewinds; 1-Professional Jr. Tripod with case; 1-Brown Titler for Bolex camera; 1-set Mitten Titles ¾"; 1-Craig Editor Jr. BOX 257, MOVIE MAKERS.

■ BELL & HOWELL 16mm. Filmo Automaster camera, 50 ft. magazine, turret head with 1" *f*/2.7, two viewfinders, case, two years old, all in excellent condition, one 50 ft. film magazine. Best offer accepted. MR. RENE AUDETTE, 88 Jenks Ave., Central Falls, R. I.

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cluded *This Amazing America*, produced for the Northland Greyhound Lines; *Where Mileage Begins*, produced by the General Motors Corporation; *Coffee, The Pride of Columbia* and *America's Favorite*, a film about ice cream. Members' pictures on the same programs have been *Mexico*, by Inar Carlson, and *Dakota Calls*, by Fred Park, B. C. Norrman and W. L. Howe.

Albany thaws out Midwinter activities of the Amateur Motion Picture Society of Albany, ACL, have been sharply curtailed by the critical fuel shortage which gripped northern New York State throughout January and into February. With all public meeting places in the city ordered closed by the State's governor, the AMPS was forced to cancel entirely its January Sundays for Soldiers and Sailors screening, scheduled by the Albany Institute of Arts and Science, and regular meeting times have been shortened. A late gathering, in charge of Helen Walsh, featured films from the club's distaff side, with Helen Smith and Josephine Johnston cooperating in the presentation.

For Kansas City New officers have been elected and announced by the Kansas City Amateur Movie Makers as follows: John Sherard, president; Ben Barnhart, ACL, vice-president; Susan Barnhart, secretary treasurer. The Barnharts will also continue as editors of the club bulletin, *Program News*. Films seen on the club's screen at late meetings include *Midnight Fantasy*, by Harry Hilfinger; *Iceland*, by Sergeant Robert Davis, former club member; *The Night Before Christmas—And How!* by Carl Clanton; *Hawaiian Islands*, by Lt. Hickman. The latter two films were guest presentations by members of the Topeka Movie Club, ACL.

La Casa carries on Eight and 16mm. movies and 35mm. color slides, continue to shine monthly on the screen of La Casa Movie Club, ACL, in Alhambra, Calif. Subjects seen at late meetings include *Christmas Memories*, by Mrs. R. Gillmann; *High Sierras*, by C. L. Ritter; *Ice Follies 1944*, By Percy L. Cowherd; *Feathered Foreigners*, by Andrew Orear, ACL; *Native Life in Tibet*, by Mrs. David Tennant; *Southern California Views*, by Earl Martin, ACL; *Wildflowers*, by William F. Axtman; *Hawaiian Islands*, by Dr. Almon Balkins; *Southern California*, by J. P. Glassner; *Just The Desert*, by Guy Nelli, ACL; *Canada's Radiant Rockies*, by Ralph Taylor; *Travel Scenes*, by Dr. L. D. Whiting; *California Scenes*, by Dr. Harold R. Lutes. The club has been averaging more than eighty members for pre-meeting dinners at its Y.M.C.A.

gathering place, while more than 200 persons have attended each of the monthly screenings.

Philadelphia "shorts" A contest for twenty five feet of 8mm. film or fifty feet of 16mm. was recently concluded by the Philadelphia Cinema Club, with first award going to *The Christmas Tree*, by Walter Bruner. Other place winners in order were *Not Wisely But Too Well*, by Arthur Hurth; *Paintings by Jack Frost*, by Alva Hirst; *Cine Wanderings*, by Leon Bardfeld; *Chess Nuts*, by Conrad Picofsky. Seen with the contest program presentations were *Nation Builders*, an international award winning film of Australia; *I'd Be Delighted To!* by Winston Childs, jr., ACL; *Check and Double Check* and *Doubtful Dollars*, 16mm. sound films produced by the Aetna Casualty and Surety Company in cooperation with the United States Treasury Department and the American Bankers Association.

Fourth for Kenosha Seventy members and guests of the Kenosha (Wisc.) Movie Makers Club—including a delegation from the neighboring Ra-Cine Club, ACL—sat down to a turkey dinner in the Kenosha Moose's Hall in recent celebration of the group's fourth birthday. Herman J. Long, Kenosha president, presided at the dinner, with H. W. Schaefer, ACL, serving as master of ceremonies to introduce Phil Sander, prominent local artist and amateur magician. Rounding out the program were screenings of *Nantucket*, by Russell T. Pansie, ACL, and *Western Wild Life*, by Frank E. Gunnell, FACL, Ten Best award winning films from the Amateur Cinema League's Club Library.

Utah Arts elect New officers for the fourth year of its activity have been elected and announced by the Utah Cine Arts Club, ACL, of Salt Lake City, as follows: George Brignand, president; Theo Merrill, vicepresident; Edwin L. Madsen, treasurer; William D. Loveless, secretary. Mr. Loveless is also responsible for printing the club's attractive bulletin, *Utah Cinemagazine*. Ninety persons attended the group's third annual birthday dinner, held during January at the Hotel Utah, while a recent Founder's Night program featured pictures produced by the club's six founder members: Dr. C. Elmer Barrett, Al Morton, ACL. Jack Andrews, J. A. Hansen, Kermit Fuller and Mr. Brignand.

Films to fighters After two years of successful benefit screenings for local war funds, members of the Maplewood Amateur Movie Club, ACL, in New Jersey, have

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Drive in Detroit Going into its fifth year of activity, the Detroit Cinema Club, ACL, has announced a drive to raise the limits of its previously restricted membership total of twenty. Both 8mm. and 16mm. filmers are welcomed by the club, which meets on the second Tuesday of the month. Current officers include Adrian J. Lustig, president; Clare Williams, vicepresident; Bruce Bradshaw, secretary; F. William Hartman, treasurer. Further information concerning the club's meetings may be had by interested amateurs in the Detroit area on application to Mr. Lustig, at 19344 Appoline Avenue, Detroit 21.

Harley at Bell Fellow employees of the Bell Telephone Laboratories, in New York City, packed that company's auditorium for a recent invitation screening of *In His Own Judgement*, by Joseph J. Harley, ACL, sponsored by the Bell Labs Motion Picture Club, ACL. J. Christian Vogel, ACL, group chairman, introduced Mr. Harley who preceded his screening with a ten minute discussion of how this 1944 Maxim Award winner was produced. At an earlier meeting of the Bell unit, Sidney Moritz, ACL, offered a one man program of his *Egypt and Palestine*, *Under Your Own Power* and *Windjammer*.

Talks at Trenton *Indoor Lighting* and *Using Your Exposure Meter* have been subjects for discussion and demonstration at late meetings of the Trenton Movie Makers, in New Jersey. The latter subject was illustrated by a screening of *Exposure and Exposure Meters*, produced and distributed by the Harmon Foundation, in New York City. The club's feminine filmers seem to have monopolized the Trenton screen of late with presentations by Claire Garretson, Elinor Bell, Miriam Cole and Edith Kerwin being featured. *Wildflowers* and *Autumn*, award winning productions by Robert P. Kehoe, FACL, from the Amateur Cinema League's Club Library, have rounded out the programs.

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■ *The Silver Stallion*, seven reels, 16mm. black and white, sound on film, running sixty two minutes, is available from Post Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. It is a picture dealing with the romance of the West. Through forced circumstances, Davey becomes an outlaw recognized as the most dangerous of the region. In a series of romantic adventures, he reforms because of his affection for a white horse, the famous Thunder.

■ *Orphans of the North*, 16mm. black and white, sound on film, running sixty one minutes, has been released by Allied 16mm. Distributors Corporation, 1560 Broadway, New York 19, N. Y. Produced by Norman Dawn, who made the picture, *Tundra*, the film depicts the wonders of Alaska. Tom and Jerry, comic bear cubs, are the stars of the picture.

■ *MacArthur Liberates Manila & U. S. Marines Capture Iwo Jima*, one reel, black and white, two 8mm. and three 16mm. versions, including one sound on film edition, is offered by Castle Films, Inc., 30 Rockefeller Plaza, New York 20, N. Y. We see General MacArthur's heroic leadership in the liberation of Manila in the first half of the film. The stark tragedy of battle and the horror of privation suffered by United States soldiers in Japanese concentration camps are shown. In the second portion of the film is related the bloodiest chapter of all United States Marine Corps history in the drive on Iwo Jima. The footage was shot by personnel of the armed forces.

■ *International Lady*, twelve reels, black and white, 16mm. sound on film, is a United Artists release, obtainable from Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. It is a drama of mystery and intrigue. Starring George Brent, Ilona Massey and Basil Rathbone, it has thrills and romance. It is based on the story of a concert singer who also is a daring woman of intrigue.

■ *His Butler's Sister*, nine reels, 16mm. black and white, sound on film, is a Universal release obtainable from the Bell & Howell Filmosound Library, 1801 Larchmont Avenue, Chicago 13, Ill. Deanna Durbin, young singer on a trip to the city, finds that her brother, Pat O'Brien, is a butler instead of a millionaire playboy as he has led her to believe. She uses him to obtain a singing audition with her brother's employer, Franchot Tone.

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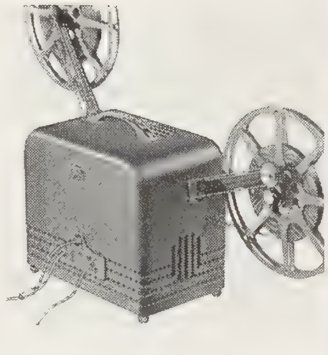

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Magazine of the Amateur Cinema League, Inc.

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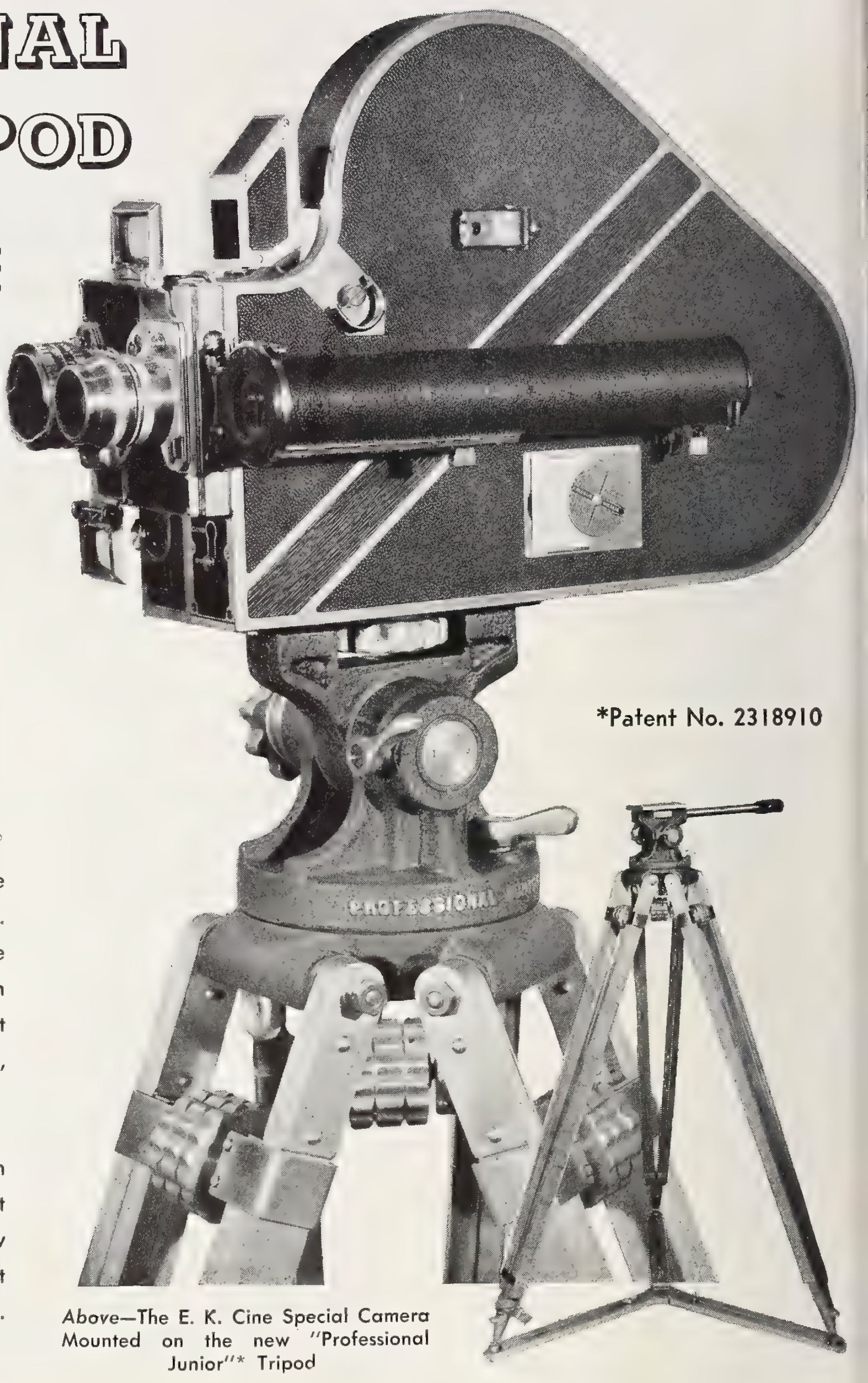

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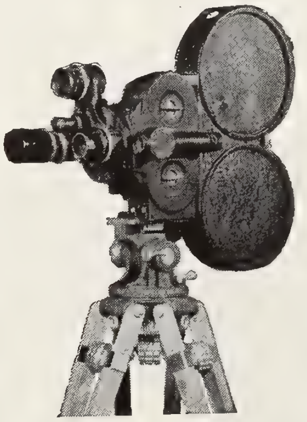

Left—35mm Eyemo with motor and 400 ft. magazines mounted on "Professional Jr."

FRANK C. ZUCKER
CAMERA EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

MOVIE
MAKERS
Magazine of the Amateur Cinema League, Inc.

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ROY W. WINTON
Editor

JAMES W. MOORE
Consultant Editor

ANNE YOUNG
Assistant Editor

D. E. B. STEVENSON
Advertising Manager

• **ON THE COVER: Kodachrome courtesy Union Pacific Railroad, filmed by V. H. Hunter, ACL**

Ewing Krainin from Frederic Lewis

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MAKERS

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WASHINGTON FILM NEWS

WILLIAM M. NELSON

FRANKLIN DELANO ROOSEVELT, THIRTY FIRST PRESIDENT OF THE UNITED STATES, DIED APRIL 12, 1945

FDR—MOVIE MAKER

One thing that was most forcefully apparent in the flood of eulogy offered by a world, stunned by the death of one of its greatest inhabitants, was the many sided aspect of Franklin Roosevelt's personality. His interests went far beyond the limits of category. He knew something about almost everything; he could talk with a detailed knowledge that would surprise friends, associates and visitors whose background, experience and activities were often far removed from his own. He was many things to many people.

Among the late President's enthusiasms were motion pictures. He was a movie maker, not through operating his own camera, but rather by encouraging those who filmed; and encouragement from Mr. Roosevelt resulted more than once in a director or producer giving to his work an energy, vigor and enthusiasm for which the President's interest was directly responsible and which showed very clearly in the screening of the final product. This, in a very real sense, is movie making.

In the troubled years of 1936 and 1937 this nation, struggling to emerge from a grievous and destructive depression, was awakening to a more intense consciousness of social and human problems than it had ever before had. In those years a sensitive, sincere, former movie critic named Pare Lorentz was in Washington with the purpose of presenting various of these social and human problems on film, where they could be shown to millions with a force of which even the most lucid editorial page is entirely incapable.

Lorentz and his plans were practically unintelligible to most of a bureaucracy that had confined its movie making efforts to a few dull little films about boll weevils, currency printing and other subjects. In such an environment, Lorentz, who was the antithesis of government movie makers and movie making, was stifled and hamstrung at every turn.

There was one important person on the government payroll in Washington who was an exception—a person who understood Lorentz and who was enthusiastically in favor of what he was trying to do—a person who knew the power of film as a means of communication with large numbers of people—a person who regarded motion pictures as a means to better understanding between the citizens of a democracy and their government. That person was Franklin Delano Roosevelt.

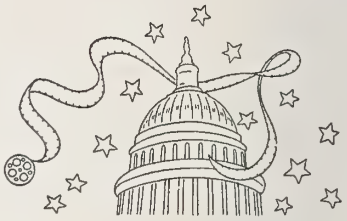
I knew Pare Lorentz in those days. There was a time when *The River* was completed and was beginning to receive acclaim. But even this acclaim was not sufficient to compensate for the battering that the maker of the film had received in the process of completing it. He was discouraged, and he determined to remove himself as far from the halls of government as possible.

Then one day came an invitation to screen *The River* at Hyde Park. After that screening the President and Mr. Lorentz talked far into the night. When Lorentz returned to Washington he was another person—full of new enthusiasm, new ideas and new projects that he was determined to accomplish, at whatever cost.

The President had that effect on people.

I remember another day in Hyde Park five years ago—a bright summer afternoon when a few of us had come up to put on film a three minute speech by the President. We were there only a few short hours during which every man in that crew—veteran and calloused movie makers, all of them, who had filmed practically everything at one time or another—was completely overwhelmed by a man whose interest in the camera, whose knowledge of the complicated technical processes of movie making, whose cooperation and whose ability to talk with any man enthusiastically about his own concerns were nothing short of great.

Mr. Roosevelt inspected the camera carefully and asked many intelligent questions about its operation. He placed the cameraman in the position of one who was doing, rather than receiving, a favor—who was devoting his time to contributing to the President's interest and pleasure, rather than imposing on the President's time by being there at all. He asked about the cutting of the speech that was about to be filmed and he talked of optical effects and fine grain positives. He "wise cracked" with the director about the speech itself, commented with a wry sadness about his own inability to be glamorous and then delivered a performance far beyond the capabilities of most professional actors or narrators. And, when the crew left, the President apologized for taking so much of their time! This was not a pose with him. It was not politeness or a social grace. It was rather a manifestation of a sincere desire to know people, to find out what they did and how they did it, to learn what made them tick. It was the same quality which accounted for the President's success on other, larger fronts.



The President liked movies and movie people. He chose Lowell Mellett, a close personal friend, to head the United States Film Service during the short time of its existence. His favorite relaxation (and often during the war his only one) was to sit in the White House projection room after dinner and to watch a picture or two. He had many friends in all branches of the theatrical movie industry and he was always quick to show his appreciation for their help in campaigns, war bond sales and March of Dimes drives. He liked to swap the warm, pungent anecdotes of movie making with them, to listen to their problems and to invite their comments on various issues of the day.

It may be thought by some that encouraging those who make movies is a small thing. But when one considers the importance of a representative government's reporting to the mass of its citizens through the most readily understandable means of communication that has ever been developed, one begins to grasp the tremendous significance of anything that has helped make this medium an accepted and accomplished fact.

Unlike almost any other government, that of the United States has not yet fully realized the importance of using the celluloid tools it has so frequently been offered. But the day will come when an intelligent government film program is a reality. And when that day does arrive, there will be mentioned often, in the conversation of those still living who helped to bring the program into being, the name of Franklin D. Roosevelt.

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Closeups—What filmers are doing

Being a confirmed New Yorker, we had no idea that Iowa was such handsome looking country until we saw it recently in the films of Mary Jessop, ACL, herself a Manhattanite. She had two pictures—in 16mm. Kodachrome—and a slightly confusing story about how she started making one of them, then found herself involved in a second one (which grew out of the first one), and how the second one got finished before the first one, and so on—if you follow us. In any case, the two films (both finished) are *Iowa Is Nice Too*, which is bursting with beautiful Iowa girls, and *Little Soldier*, which is bursting with a beautiful Iowa farm. . . . We are putting a visit to the Cornbelt near the top of our list of postwar plans.

Before we get too far into summer, we have a couple of items on skiing which may interest you. The first was the midwinter screening given by Robert P. Kehoe, FACL, before 400 members and guests of the New York Ski Council, gathered in that city's Henry Hudson Hotel. Mr. Kehoe, who is a charter member of the organization, presented (with music) his *Wilderness Ski Races*, *Snow On The Mountains* (a 1944 Ten Best winner) and *September Peace*. On the same program—and more or less competing with him—was Otto Lang, former ski instructor at Sun Valley, who screened a couple of commercially made sound films about skiing. Our agent at the gathering reports candidly that the Kehoe amateur footage was the better.

R. V. Elms, ACL, we now wish to state, is a man after our own heart when it comes to this sport of sliding down hill on a couple of sticks. He simply refuses to take the subject with that almost reverential devotion which fires the eye of your true skiing addict. To him, skiing may be fun, but it is also plenty funny—and he proves the point with eminent good humor in *Dope On Skiing*. Running just 150 feet of 8mm. Kodachrome, this breezy little farce sets forth the woes of a determined "dub" who tries to learn the sport from an illustrated instruction manual. The book, a sizeable one, ends finally in the seat of his pants—as a cushion. The dub, sinking painfully at last into a chair, decides that, come spring, he had better take up golf.

ar be it from us to try to start anything, but in *The Autobiography of Jane Sneden*—very capably produced by Roger T. Sneden, ACL, of Indianapolis—the first scene of his charming youngster was taken when she was only *twenty five minutes old!* Any one else want to enter a contender in this diaper derby?

We like to think of the exacting and critical audience which gathered recently in New York's Engineering Societies Building to hear a discussion and demonstration of *Synchronizing Sound and Motion Pictures.* For the audience was composed of members of the American Society of Mechanical Engineers, while the lecturers were Joseph J. Harley, ACL. and John R. Hefele, ACL—both top notch movie makers and sound technicians. In the words of the society's prospectus, "Mr. Harley will describe and demonstrate various methods of synchronizing recorded music with motion pictures . . . while Mr. Hefele will discuss in some detail the technical aspects of the double turntable phonograph used." The meeting—which must have assembled an awesome amount of I.Q. for such a simple subject—was arranged by Walter L. Betts, of the Bell Telephone Laboratories, who serves as chairman of the ASME Photographic Division.

Capping the Climax: You wouldn't read about this in an AP dispatch, but we have a report from one of our Philippine scouts—*Kodakery's* to be exact—on a little amateur movie incident that took place when American forces stormed ashore at Lingayen Gulf. Things were going right well, all the assault waves were firmly established and there on the beach was young Ensign Paul Crookshank, from a Navy LCC. Mr. Crookshank, who is a rabid amateur cameraman, had been shooting film like crazy, but was now ready to go back aboard ship. It was exactly then that a GI sang out, "Here comes MacArthur!" Almost trembling with excitement Mr. Crookshank pulled his camera out of its case and turned it on the general as the great man once more set foot on the soil of Luzon. . . . Only trouble was, he forgot to remove the lens cap!

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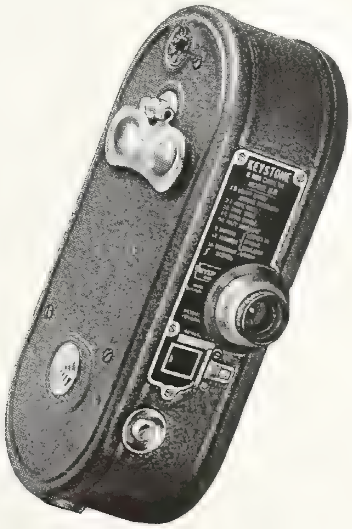

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■ *The Range Busters,* six reels, 16mm. sound on film, black and white, is available from Post Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. It is a story of intrigue on the plains of the West. A mysterious killer is terrorizing the Circle T ranch in order to have it cleared for his use as a hiding place for munitions to be smuggled across the border. The Range Busters are hired to protect the ranch, and, after many harrowing experiences and narrow escapes, they trap the killer.

■ *Leopard Men of Africa,* eight reels, 16mm. black and white, sound on film, made by Dr. Paul L. Hoefler, is obtainable from Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. *Leopard Men of Africa,* terrifying but true, captures many of the mysterious happenings to the men and animals of Africa. The picture brings subhuman men to the screen, also the seldom filmed cheeta, crazed lions, the strange earthquake plant that forecasts volcanic eruptions, dancing antelopes, millions of the dreaded "bomber" locusts and other authenticated scenes taken by Dr. Hoefler on his last expedition into the wilds of the Congo.

■ *Iwo Jima,* 16mm., one reel, black and white, is offered by Official Films, Inc., 625 Madison Avenue, New York 22, N. Y. This is a film record of the most terrible battle in Marine history. For seventy days, the island was subjected to bombardment by air and sea to pave the way for landing. As many as 800 ships bring 40,000 Marines to the Japanese fortress; many lives and hundreds of craft are lost, but the foothold is won.

■ *Africa Speaks,* 16mm. black and white, sound on film, is obtainable from Walter O. Gutlohn, Inc., 25 West 45th Street, New York 19, N. Y., a division of the International Theatrical & Television Corporation. Dr. Paul L. Hoefler, eminent explorer, has caught the savagery of Africa in cinematography.

FACTS, NOT GUESSES

WE HAVE been asked why Movie Makers does not make forecasts about new movie equipment to be offered after the war. The inquiry is reasonable and merits a clear reply.

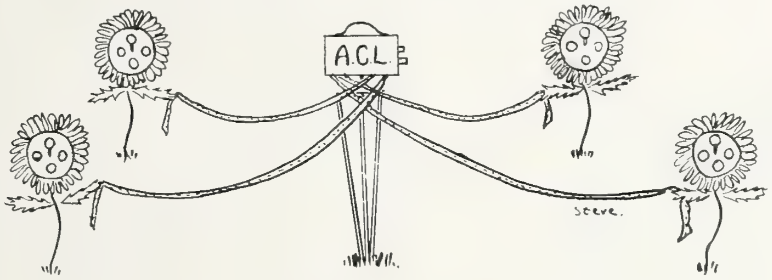
This magazine tries to find facts—not an easy goal to try for in these days of propaganda. There are no solid facts to report about postwar equipment. A moment's reflection will show why there is none. Manufacturers are competitive, and each wishes to bring out any new item with as much surprise as he can manage. Therefore, he does not announce that he will, after the war, present this or that much wanted piece of cine goods, described in great detail; such an announcement, of course, would let his competitors know what he has in mind, and they could imitate it, if they wished to do so.

Manufacturers, quite rightly, tell the cine world that they will bring out new things after peace comes; but they must necessarily be vague about them. This vague speech is very thin material from which to construct an important sounding prophecy, although those prophecies come from some centers of prediction and rumor. Movie Makers prefers not to resort to the crystal ball.

Neither do we try to assemble the scattered desires of individual filmers into the framework of a "dream camera" or "ideal projector." Every competent designer of movie equipment has investigated these desires and has either found the answers to them—favorable or otherwise—or is at work on the search. Obviously, 8mm. sound on film would please a great many persons, just as would less expensive movie raw stock. The research departments of our industry are not asleep, nor do they require to have needles stuck into them by editors in order to be spurred to greater effort to provide what their customers would like.

Editorial adventures in prophecy may attract casual readers, but they do not serve the fellow who wants to know how to make better movies. If it is a definite fact that a new piece of cine equipment will be offered, he will perhaps want to wait for the new item before he undertakes a specific bit of filming which that item would facilitate. If there is no fact, whispered rumors and grandiose predictions will not help him.

When a manufacturer offers his own forecast, there is an element of news in it. When he has new goods, that is a solid fact. Movie Makers prefers to deal with facts, rather than to assemble rumors and guesses. If there are facts in such assemblies, they came to publishers in confidence which should have been protected. If these are mere shots in the dark, they only exhibit a publisher's irresponsibility. On either score, such prophecies are outside our editorial field.



ACL

Founded in 1926, the Amateur Cinema League, Inc., publisher of Movie Makers, *is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. The League completely owns and operates* Movie Makers. *Your membership is invited. Five dollars a year.*

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A fellow on

BILL is coming home next weekend.

The news rocks the house on the side street, where the neat blue starred flag decorates the window. The buzz of excitement there spreads up and down the street and is echoed by the other houses . . . Bill is coming home on a furlough!

Halfway across the country, a schoolboy who has grown up in the space of a few months counts the days and smiles at his new occupations as he dreams of the folks at home, and of home itself.

In the house on the side street, anxious fingers figure the time of arrival and the hours that will be spent with the returning son. Mother gives his room a cleaning, taking care that all the things Bill left behind him are in their proper places—the sweater and favorite slacks and slippers, the pictures and plane models on the wall. The kitchen is alive with activity as Bill's special cake is baked and the foods he particularly likes are prepared. Even Buster, the Irish setter, knows that his master is on the way home, and he takes his station in the hallway outside that favored room at the head of the stairs.

Kill the fatted calf and take out that hoarded movie film, for here is a home movie that must be made! And, since we have saved that film for just such a time, let us not be satisfied with a few random shots of family gatherings. Here is the chance to film a story with humor, warmth and every element that goes into making a fine picture. It is a story that, preserved on film, will be treasured by the family for years to come. So, we shall not be satisfied to give Bill's holiday at home a routine film treatment. It merits our best planning.

Logically, the opening shot will be a corner of Bill's last letter, with the paragraph that says ". . . and I'll be home on the 8:15 . . ." From that opening scene, we can dissolve to a sequence that pictures the bustle of activity about the house as Mom readies her son's room, stuffs the oven with his favorite foods and excitedly talks about her welcoming plans. Buster may be persuaded to dig up his favorite bone and place it by Bill's slippers, up in his room.

Our next scene will show the railway station, and it will fade in on a closeup of the dial of Dad's watch. The camera will catch the look of anticipation on the faces of Dad, Mom and the kid brother, and their smiles will appear as the 8:15 whistles and then comes into view, far down the track. No need to caution our actors against looking at the camera now—they will be too intent upon welcoming their soldier. Then Bill swings down

Photographs by Harold L. Lambert from Frederic Lewis

urlough

What every family will want for a war record

RICHARD LOCKWOOD

Lieutenant (j.g.) USNR

• The photographs on these pages will suggest some of the happy moments that constitute the highlights of the all too brief visits of service men and women at home. Though film is scarce, a furlough movie should cover as much ground as may be possible.

Photographs by Roy Pinney from Monkmeyer

from the train platform and is engulfed by his admirers. Everybody bundles into the family car, with a fadeout as the car disappears down the street.

Although it will probably have to be re-enacted later, we must have some footage of Bill, looking every inch a man in his new khaki, entering his home for the first time in months that have seemed years. This sequence can begin with a shot from inside the house. The door opens and Buster leaps out at his old hunting companion. Bill puts down his luggage and looks around him slowly, and with great satisfaction observes that everything is the same. He inspects the house, leisurely but thoroughly, picking up and laying down favorite objects in an absent minded fashion. He wanders about the yard and into the garage, smiling at the lawn mower, the apple tree and the baseball glove hung over the porch rail. (Mom has seen to that.) Any Bill will do just these things on his first furlough, to reacquaint himself with all that he left behind. The camera will follow him as he prowls the kitchen and sniffs the delectable odors there and lifts an approving eyebrow. He will plump down on his bed and kick off those soldier boots. Of course, there must be a scene at the table when the family sits down to that long awaited "welcome home" dinner.

Kid brother corners Bill and, with admiration in every glance, gets the professional warrior's view. Our soldier meets his school day sweetheart, and we film the first phone call, the careful hairbrushing and the actual meeting, and fade out with a scene of Bill and his girl walking away to be alone in the moonlight. We shall have to be persuasive here, but the young lady can probably be depended upon to get Bill to play up to the camera.

Our next sequence will show Bill sleeping peacefully in his own familiar bed, with Buster at his feet and the alarm clock with its hands spread to indicate ten o'clock. This reaffirmation of civilian freedom is probably one of the most anxiously awaited pleasures of the whole furlough. It is Sunday, and we want footage of Bill and Dad and Mom on the way to church. There is pride written on Dad's face as he walks along the village street with his soldier, and there will be movie material aplenty in the many meetings and greetings with old friends en route. The animated conversations, the warm welcome and the sidelong glances of admiration from Mom will fill this sequence with meaning.

As the furlough comes to a close, we want a scene of packing, with Mother tucking away a box of cookies in a corner of the bag. Dad unobtrusively hands Bill a going away present. Then, as the car is backed out of the yard, Buster looks from the window. From the corner of the station, we film the departure, the last wave from the train platform and the last coach disappearing down the track. But our picture will not end on this sad note. Our last scene shows the kid brother, corporal's chevrons pinned on his sleeve, carrying on with a spirit of brave determination and newly acquired inspiration. This outline of a treatment may [Continued on page 182]

Sideliners

EPES W. SARGENT

Editor's Note

Epes W. Sargent, who died in 1938, was the pioneer authority on motion picture continuity and a frequent author in MOVIE MAKERS. *Like everybody who has thought in and around his subject, Mr. Sargent saw many sides of it.*

When MOVIE MAKERS *bought the article that appears on this page, it was felt that a plea for the casual filmer from a distinguished proponent of careful movie making had an especial flavor. Publication was, however, delayed, because of the great increase in serious filming and the obligation upon us to urge movie amateurs to more exact effort in their work.*

The present shortage in film available to personal movie makers makes the casual shot an important factor in their plans, and Mr. Sargent's discussion is offered because it is particularly suited to present conditions.

Mr. Sargent would be the first to admit that the methods outlined here will not result in the best kind of movies, but he would, as he so often did, see clearly that circumstances alter all rules. He was a practical man who wrote practically about the movies he loved and so ably served.

"I BOUGHT my movie camera to play with, not to work for," said a friend one day. His remark represents perhaps the feeling of many persons who are unwilling to spend hours with filters, reflectors and other equipment required to approximate the work of professional cameramen.

This particular declaration of independence was occasioned by an effort to make a pictorial record of a city park. The filmer is a man of dignity who dislikes making what he considers a spectacle of himself. When he attracted the escort of nearly a hundred youngsters, each determined to be in the next pictorial shot, he piled back into his automobile and went home again to read his Chaucer and Dickens.

The camera is an excellent servant but an exacting taskmaster. Often a sometime enthusiast will give up, not realizing why. And yet the "why" is merely a matter of overdoing. The camera can still be a useful and pleasant servant if the shackles are thrown off and it is relegated to its proper place in the owner's individual scheme of things.

There is always a tendency to overdo any new activity. This invariably brings surfeit. Many a camera is put on the shelf, because of some contretemps, that would be reached down again if the owner could only gain the right perspective and learn to film for his own intents and purposes.

Lawrence D. Thornton

▪ **Shots like this one are easily found in any public park; they need a watchful eye, patience and the wit to film without drawing a crowd.**

A banker in a medium sized community bought a camera when his first grandchild arrived. After he had enough footage of the youngster, he turned to more general filming. A local celebration occurred, and he went after the parade with the thoroughness of a newsreel man. As a result, scores of acquaintances mentioned having seen him, and some of them, like Trampas, smiled when they said it. It made the banker selfconscious. Now he films only occasionally in his own backyard. He may come to cinematic equilibrium in time and learn to adjust his camera to his needs instead of trying to adjust himself to his camera.

The man who declared vigorously last fall that he was through forever is planning a new campaign in which he is going to be the boss. He is going back to the city park that licked him, but he is going just with the idea of picking up what he can get unostentatiously. He is not going to make any setup that will attract a crowd.

He is going out with the idea of taking a stroll in the park. If he sees something he wants for a picture, he'll shoot. But he is not going to fare forth with a hundred foot spool in his upper magazine and the determination not to go home until it is all in the exposed compartment.

He is going to lean over bridge railings and look at the lake. If it works into a pretty picture composition, he'll shoot it, but he will not chase up and down the length of the bridge seeking the best viewpoint.

He has mapped out a number of spots on his mental chart. If he can get them this spring without calling out the police reserves, he will do so. If the circumstances are not favorable, he will come back again sometime. But he knows that there is plenty in the park in spring to give him several hundred feet

[Continued on page 182]

CHILDREN IN SPRING

How film can unite two subjects

ELAINE CARLSON, ACL

IT IS springtime in The Rockies, on the plains, in the valleys, and springtime begs for pictures. The winter winds, the cold drizzles or the heavy snows fade at last before the insistence of new life, and each day proves itself a perfect subject for movies. Especially is this so if you film children; for children and spring belong to each other.

With the whole world engrossed in struggle, it seems to me that this particular spring is a time to film little children, as far removed from the horrors of war as may be. Spring, the perennial proof of reason for hope, and children, the hope of the world, together make a subject worthy of anybody's film library.

Of course a plan should come first. It can be varied as to story content, but the fact that it is a plan will help in editing and making better titles.

A story easily told with whatever children are available, or with those in the family whose pictures you want to have as part of your library, is fun to work out. My plan was simple. Joe tried to skip all responsibility—school and gardening—by going fishing. Beth and Rover, the dog, find him, and, in the process of showing him what there is to do, Beth makes him a convert to the happy occupation of planting seeds and shoots.

The first scene is at home, with Mother pointing to garden implements as Joe, Beth and others start to school. Scenes of the children on the school grounds follow. The boys play basketball, the girls play hopscotch and jacks. Here I had to be careful with my scenes, to avoid making a simple hodgepodge of children.

My heroine plays too, but my hero wanders from one thing to another and cannot seem to enter into any sustained activity. The bell rings (closeup of bell) and then my only scene of the whole school grounds shows all the children running and walking toward the school building. The grounds are empty, and I move nearer to take a closeup of Joe, who is left alone, scuffling his feet and looking down at the ground.

Suddenly he raises his head, as if he were just aware that he is successfully out of school. He looks all about, to be sure that no one is watching. Then he slips out a fishing pole from behind a shrub and trots off with it. He drops his cap in his haste. A closeup of the cap on the ground is necessary to later action. The next scene shows Joe on the bank of a river, happily settled down for a day of fishing.

Back at school again, I show a picture of the deserted grounds just before the children rush out. Beth, the heroine, comes slowly out, looking all about. She sees Joe's cap and picks it up (closeup). She asks others if they have seen Joe. Here again is opportunity to catch the children at play and to have pictures of them at their games. Finally the dog appears and leads her to Joe.

Beth brings Joe home, reluctant. She shows him the exciting business of planting flowers, picks a few blooms from shrubs already in color, and, before he knows it, Joe has dropped his fishing pole, to take up a spade of his own and to begin the thrilling work of creating beauty.

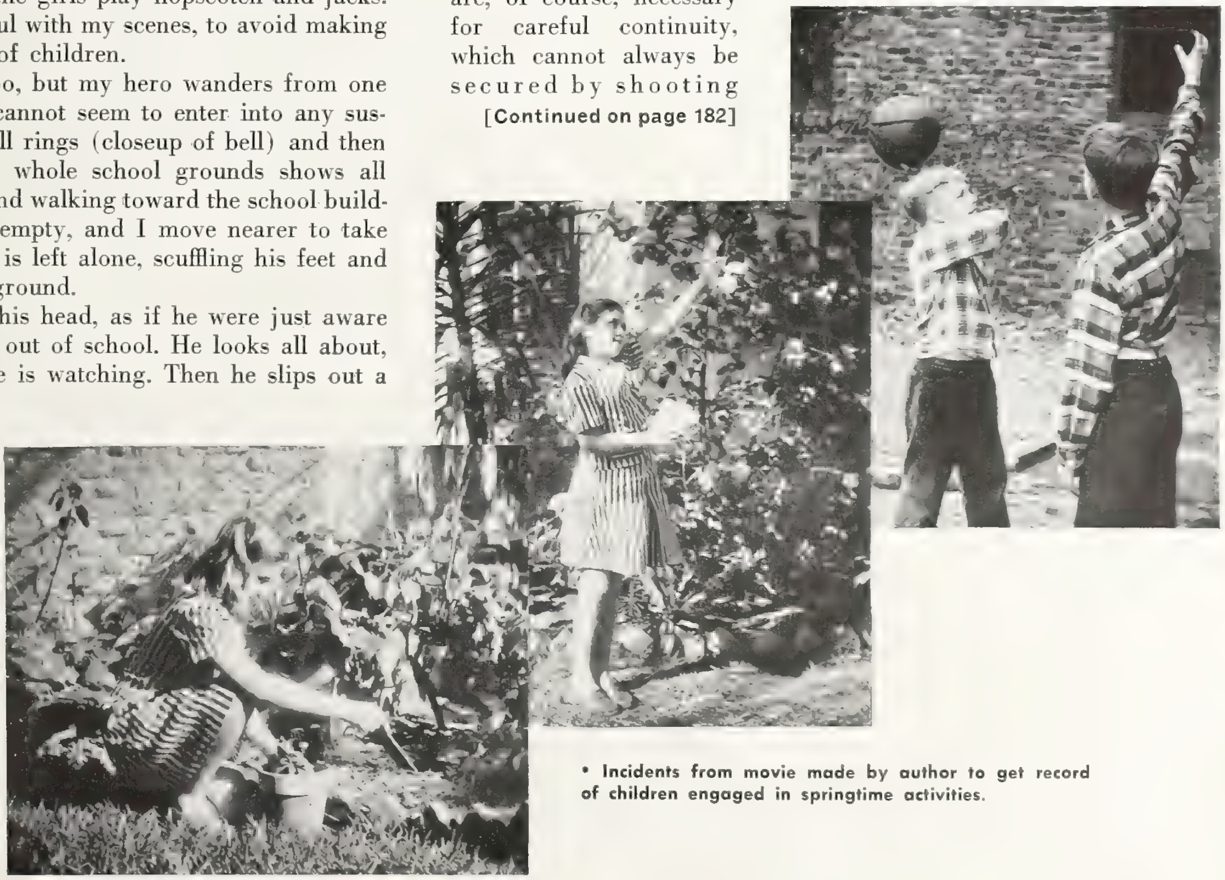
It is an idea that allows for all the activities of children in the spring—their play, their work, their hobbies.

Spring weather is treacherous. The sun is not as strong as one might think; so, the lighting must be watched carefully. A universal focus, or the distance gauge set at the red "25" on my camera, was advisable to get clear pictures of the scenes of children at play on the school grounds.

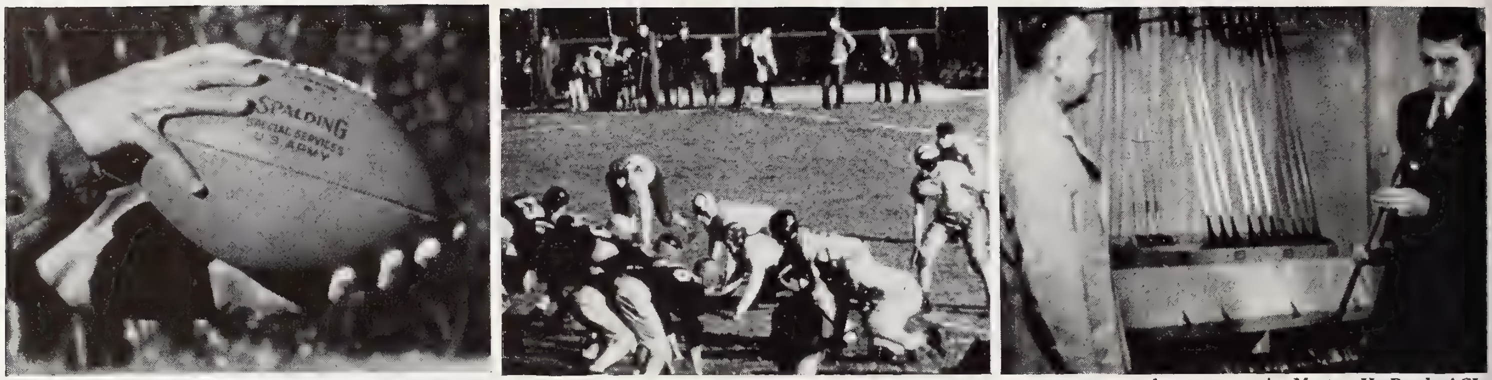
Cutting and splicing are, of course, necessary for careful continuity, which cannot always be secured by shooting

[Continued on page 182]

Photographs by Elaine Carlson, ACL



• Incidents from movie made by author to get record of children engaged in springtime activities.



16mm. scenes by Morton H. Read, ACL

• Incidents in *Teamwork*, film of A. G. Spalding & Bros., Inc., which was produced in order to explain to the public and to retailers why the war has created shortages in the civilian quota of goods that is available from well known maker of materials for sports; it also shows the importance of teamwork in military operations in wartime.

PRACTICAL FILMS

The general movie as used for various purposes

TEAMWORK

Filmed for the specific purpose of telling the public and retail dealers why they did not receive their full quota of Spalding goods, *Teamwork*, 16mm. sound on film Kodachrome, brings many shots of sports to the screen. In direct contrast to these, the war work carried on by A. G. Spalding & Bros., Inc., is dramatized along with scenes from the fighting fronts. The winning factor of teamwork is shown in its full value. The picture was directed by Arthur J. Eberhard, the camera work being that of Morton H. Read, ACL, of Bay State Film Productions, Inc., 458 Bridge Street, Springfield 3, Mass. Lew Fonseca, publicity director of the American League of Professional Baseball Clubs, acted as narrator. The picture is to be used in public relations and in institutional advertising.

CEMENT

Made by the United States Bureau of Mines in cooperation with the Universal Atlas Cement Company, *From Mountain to Cement Sack* shows in an entertaining, though informative, manner the process through which raw materials go to form the finished product. In successive steps, the extraction of the raw materials is shown, the baking of the mass, to reduce it to "clinker," the addition of gypsum, which controls the drying and setting time, and the addition of various minerals and elements to obtain specified types of concrete and cement. The 16mm. sound on film, black and white picture employs the use of a manikin, in cartoon style, to explain each primary step in the manufacture of the product. The film may be borrowed for showing from Louis F. Perry, Bureau of Mines Experiment Station, 4800 Forbes Street, Pittsburgh, Pa.

WILDLIFE

Vanishing Herds, two reels, black and white, sound on film, is released through the Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York 17, N. Y.; 19 South LaSalle Street, Chicago 3, Ill.; 1700 Patterson Avenue, Dallas 1, Texas; 351 Turk Street, San Francisco 2, Calif. It is the story of the near extinction of wildlife in America under the ruthless and thoughtless hands of hunters throughout the years. A grandfather tells two grandchildren how bison, elk, deer and other game animals and birds have suffered under improper hunting methods. He recalls the day when the plains were dotted with wildlife and then explains what modern agencies are now doing to preserve and increase the small groups that are left.

[Continued on page 183]

MAY WE HAVE THE LIGHTS OUT, PLEASE!

What audiences want from film lecturers

RUSSELL POTTER

WHEN the amateur filmer ventures onto the public lecture platform and says (to cover up the horrible clattering of his knees against each other), "Good evening, Ladies and Gentlemen . . ."—Well, you may remain an amateur movie maker, but you become also a public figure—if only for the moment. You'll never be the same man again!

You have shown your pictures many times before—with or without music and talk. You have perhaps taken prizes with them. You perhaps have a sheaf of clippings from friendly newspapers and letters from club presidents and program chairmen.

But now, as you stand there on the public lecture platform and signal "Lights out," you have a different kind of bear by the tail. You know your pictures are good; now you must convince a strange audience that they are good. That audience, from the point of view of a movie maker, is a *lay* audience. In it, the ratio of movie makers to photographic laymen is probably not more than one to ten. That means that the audience is interested—not in the technical problems that you solved in making your picture, not in the kind of equipment used, not in the fact that your picture won last year's national prize—but simply in the picture itself as a picture. Your picture, plus its projection, plus its presentation, must add up to an evening's entertainment.

Now that basic fact will condition the making of your picture, from the first exposure to the last clip in the cutting room. Throughout that whole long (and thoroughly enjoyable) process you must assume a semi-professional point of view; you must keep your audience—or the audience that you hope to get—in mind.

If, when the house lights go up again, the audience gives you spontaneous and generous applause and says as it leaves the auditorium, "What a swell evening!" "That was a good picture," then you will know that you and your pictures have satisfactorily passed the toughest test of all: *you have won audience approval.*

Back of that evening's success there are five factors, all equally important; they are (1) good material; (2) good cinematography; (3) good cutting; (4) good projection; (5) good [Continued on page 187]

Editor's Note

Dr. Russell Potter is director of the Institute of Arts and Sciences of Columbia University in the City of New York. He has conducted for a decade and a half a highly successful annual program of public presentations including lectures, films and combinations of them. Probably nobody has as clear an insight as Dr. Potter into what kind of motion pictures will best please lecture audiences.

• First two 16mm. scenes, from the top, are from films of John V. Hansen, FACL; next two below were made by Ralph E. Gray, FACL; two on left were filmed by Frank E. Gunnell, FACL; these men all use their own films frequently with lectures.

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

• Officers and directors of the Amateur Motion Picture Club of St. Louis at second annual public show, with old time films.

Fifth for Brooklyn A capacity audience of more than 300 members and guests crowded Brooklyn's St. Felix Street Playhouse early last month for the Fifth Annual Gala Night program of the Brooklyn Amateur Cine Club, ACL. Seen on the big screen were *Glamour vs. Calories*, by Charles J. Carbonaro, FACL; *A Ski Story*, by Albert I. Sigal, ACL; *Mohawk Pals*, by Frank E. Gunnell, FACL; *How Green Is The Earth*, by Charles H. Benjamin, ACL; *Conscience*, by Harry M. Sonneborn; *Follow The Girls*, by Oscar H. Horovitz, ACL.

The club's president, Horace Guthman, ACL, presided at the gathering, aided by a staff which included Herbert Erles, ACL, chairman of the show committee; Sam Fass, ACL, and Al Hellman, projection; Francis Sinclaire, ACL, and Charles J. Ross, ACL, sound; Charles H. Benjamin, stage manager. During the intermission, Mr. Guthman made the first presentation of the Jay T. Fox Award, a plaque which will go annually to the grand prize winner of the club's regular contest. Mr. Benjamin won the plaque for 1944 with his 16mm. Kodachrome study, *How Green Is The Earth.*

An additional ceremony was the presentation of honorary membership in the Brooklyn club to Frank E. Gunnell, FACL, of Staten Island, in recognition of his many services to the group.

St. Louis shows The rough yet romantic ways of the early motion picture were featured at a recent public screening staged by the Amateur Motion Picture Club of St. Louis, in Missouri. Drawing on commercial library sources, the club presented William S. Hart, in *Every Inch A Man;* Mary Pickford and Lionel Barrymore, in *Milly, The Arcadian Maid*, and Rudolph Valentino, in *The Great Lover*. A professional pianist drummed out appropriate theme music during the screenings; lantern slides were used to advertise local camera dealers, and there was community singing from slides on the screen led by a men's quartette. Even the club's ushers—as shown in the illustration on this page—were dressed in the spirit of the times. The second half of the program was given over to award winning films by St. Louis club members, as follows: *Bohemian Baloney*, by Werner Henze, ACL; *Trial and Error*, by Lon Wadman, ACL; *Twinkle, Twinkle Little Star*, by S. James Bialson; *Victory Vacation*, by Vernon Rasmussen.

Maxim Award film in Manhattan *In His Own Judgement*, 1944 Maxim Award winner made by Joseph J. Harley, ACL, will be the featured presentation at the coming Gala Show of the Metropolitan Motion Picture Club, ACL, where the picture will be seen publicly for the first time in the New York area. Other attractions on the MMPC program are *Windjammer*, by Sidney Moritz, ACL; *The Little Ones*, by George A. Ward, ACL; *Sunstruck*, 1944 Honorable Mention award winner by George Mesaros, ACL; *Snow on the Mountains*, 1944 Ten Best award winner by Robert P. Kehoe, FACL. The screenings will be held on Friday evening, May 11, in the Hunter College Playhouse, at 68th Street and Lexington Avenue, in Manhattan, a 700 seat auditorium which is already sold out for the event.

New in Chicago Latest among the many movie clubs to flourish in Chicago is the Movie and Slide Club of Palmer Park, serving the city's South Side and southern suburbs. First organized in November, 1944, the club has only recently elected its first slate of officers, as follows: Otto Bark, president; W. Brubaker, vicepresident; Nora Wilson, secretary; Kenneth Blackford, treasurer. Meetings are being held on the second and fourth Tuesdays of the month at the Palmer Park Field House, 111th Street and Indiana Avenue, in Chicago.

Milwaukee's Second Two 8mm. and four 16mm. pictures brought more than 500 persons to the Aerie Room of the Eagles Club for the recent Second Annual Gala Show of the [Continued on page 194]

• Officers (standing) and their wives, assembled at the fourth annual dinner of the Kenosha Movie Makers Club in Wisconsin.

Lewis P. Rasmussen, ACL

MOVIE RECORDS OF SCHOOL PLAYS

Outlining a special technique

VINCENT McGARRETT

ALTHOUGH this discussion deals with problems met in making a movie by filming a stage play, the experience gained from several attempts at the difficult task may be of service to anybody who wants to make a film record of an event that is primarily intended for public entertainment and plans for which have not taken movies into consideration.

There are pageants, parades, celebrations, special occasions—all of them, like stage productions, designed to interest the public on their own terms, without reference to the ease or difficulty of filming them. The movie camera in these situations must adjust itself to fixed conditions; the filmer can expect only such special advantages as may be possible without hindering the all important purpose of the program.

By now, we know some of the inevitable obstacles that are met in filming stage plays; by now, we are beginning to learn how to overcome them. These difficulties can be simply stated as "What—When—How." The questions deal with what to include in the film, when to make the shots and how to finance, film and use the movie.

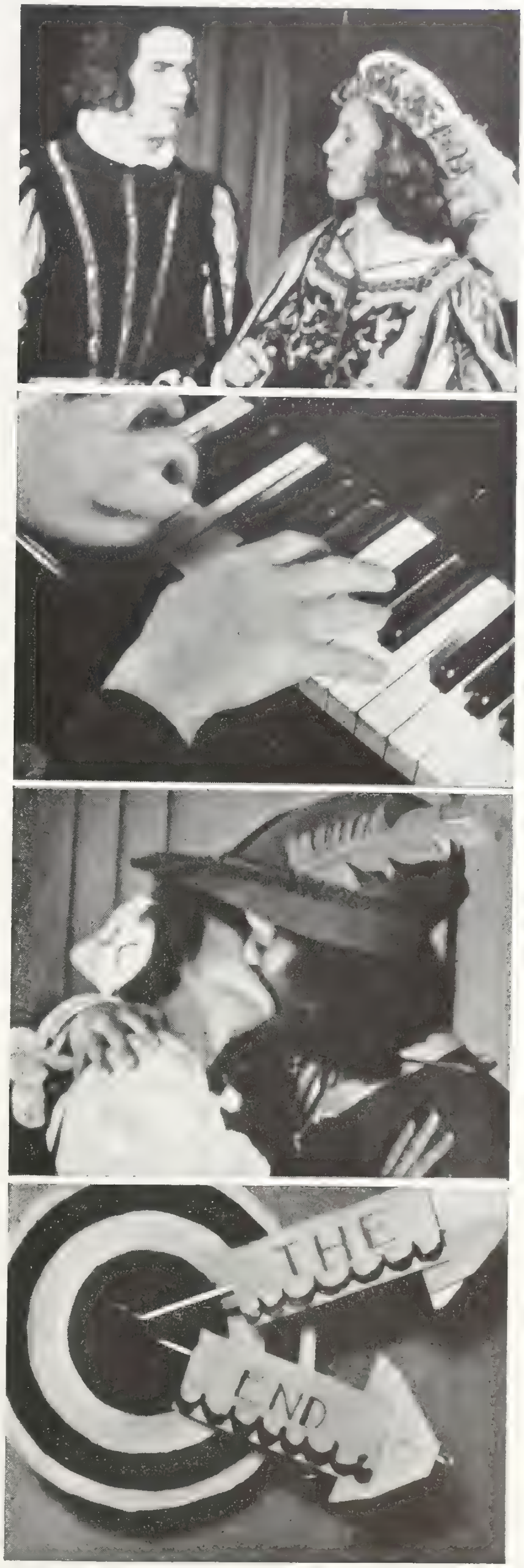
Under the "What" heading, we began, perhaps naturally, in our first attempt with random shots of the show on the stage, made during a performance or during a dress rehearsal, from whatever positions would put the camera least in the way. One show so filmed indicated the weaknesses of this treatment, the greatest of which was that the completed film seemed to be altogether inadequate. Imagine, if you will, one or two song and dance or solo numbers cut out of the usual cinema musical show, and then imagine those shots made inexpertly as to lighting, camera mobility and sets, and you'll get the idea.

The next attempt was to outline the plot of the show, so that the finished reel told the story of the operetta or drama. We found that there were two drawbacks working against a complete realization of this plan. First of all, when the show was musical, our silent films were entirely unable to translate operetta into photoplay and still retain anything of the flavor of the actual production. Either the result was a series of dialog shots, heavily titled, or it was a set of pictures of open mouths and silent dancing. Secondly, when the show was a straight drama, a faithful and complete translation into a silent movie would have been a more ambitious undertaking—necessitating some five or six reels—than was warranted by the real purpose of the job—namely, to record the production of a school show.

Out of these experiences have come two solutions to the problem of WHAT to shoot. With the straight plays, we have been able to select a few episodes which tell a connected story. Thus, in the case of *One Sunday Afternoon*, the movie record began with the boys meeting the girls in the park, went right into the beer garden scene stripped to essentials (boys, girls, waiter and rowdies) and ended at the park bench, where Biff takes Amy for his sweetheart. This excerpt met all our purposes; it introduced the principal characters, it provided a sufficiently adequate record of the acting and costumes for the school files and it made a movie which was complete in itself in a little less than one reel.

[Continued on page 188]

8mm. scenes by Vincent McGarrett



• Frame enlargements from film record made by author showing course of production of a school's play.

There Is No Substitute for a

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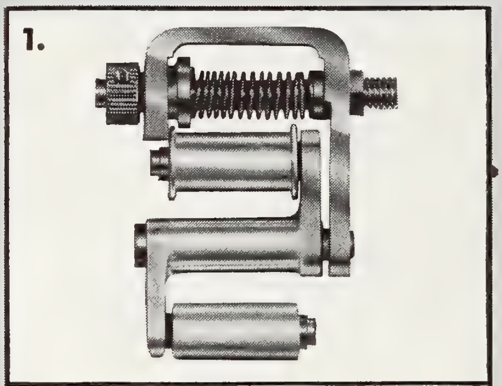

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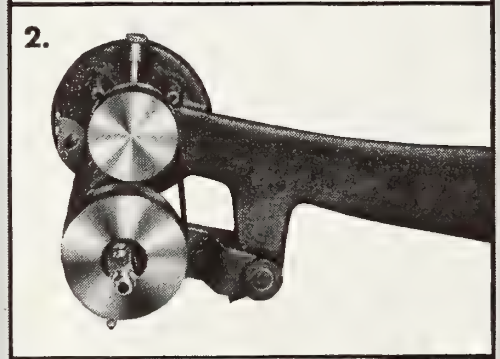

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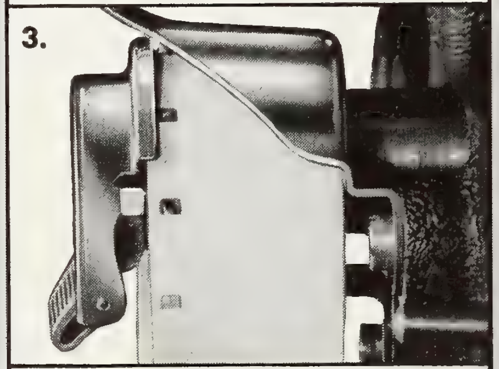

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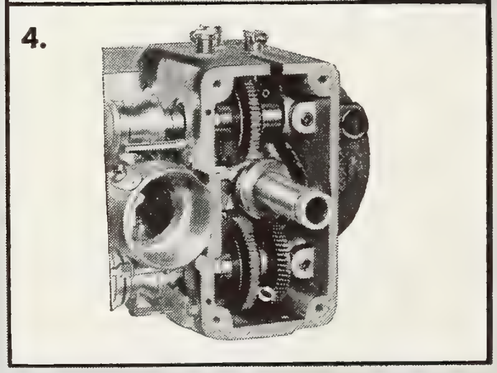

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GOOD NEWS...
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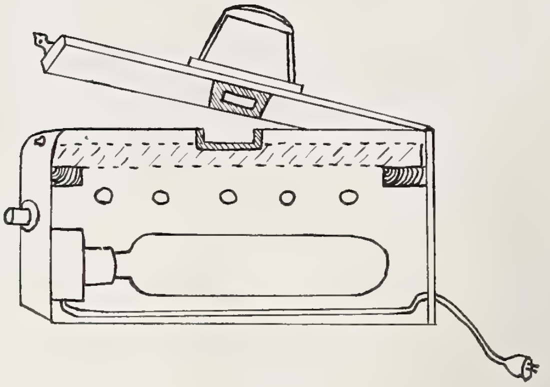


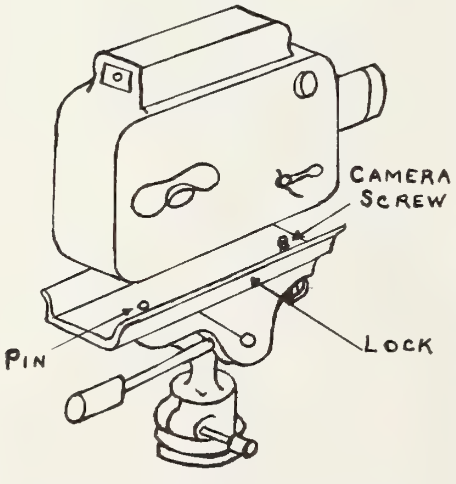
• Homemade viewer, designed to be made from inexpensive items, which will serve in a time when things are hard to get.

Tripod channel

John R. Boaz, of Burbank, Calif., found that his camera did not always remain properly aligned on his tripod, and, having a respect for machinery, he did not want to strain the screw threads of either, by too firm tightening. The accompanying diagram shows the simple expedient that he worked out to solve his problem. It is, in essence, a metal channel which is attachable to the tripod head at two places.

The channel, in the shape of a shallow "U," is made of 20 gauge metal, constructed to fit the conformation of the camera. A hole is drilled and tapped, to coincide with the dimensions of the tripod socket of the camera. The tripod shown in the illustration has a knurled screw which is tightened through the channel and into the camera, but it need not be screwed so firmly as to damage the threads, because the other feature of the channel, or lock, comes into play.

In Mr. Boaz's instance, the tripod head is broad and wide enough to permit a pin to be used as this second feature. The pin is driven through the channel, pointing downward, and is riveted to the channel. In the tripod head used by Mr. Boaz, a hole is present, into which the pin fits, giving the two points of attachment—the other being the tripod screw. If no hole exists, one may be drilled into the tripod head, provided space is available. In tripods whose head does not permit of drilling a hole, the two point locking can be secured by substituting a prong for the pin. The prong is designed to fit snugly over the handle of the tripod head. Riveted solidly to the channel, it will prevent lateral camera motion, if the screw becomes loosened.



• Tripod channel, or lock, which will keep camera from unwanted lateral movement.

Homemade viewer

P. Dhunjibhoy Bomanji, ACL, sends from England this suggestion for making a homemade motion picture film viewer. "During the war," writes Mr. Bomanji, "many needful things are not to be had, and one must exercise ingenuity to supply them by his own efforts. I made a film viewer that I have found to be serviceable.

"An empty box, originally containing Baby Corona cigars, forms the case. It has a hinged lid. It is adapted, as the accompanying sketch shows, to take one or two tubular electric globes of small size, which throw their light on a ground glass (or milk glass) screen set near the top of the box. Two small channels, slightly wider than the film strip, cut into the side walls of the box, above the screen, serve as film guides, passing the film over the ground glass and under the lens of a small, plastic magnifier, such as philatelists use. This is mounted on the lid of the box, in which has been cut a small aperture of the exact size of a film frame. In my case, this is for 16mm. film. The channels are covered with chamois skin, which not only protects the film but serves as a film cleaner, as well. A few vent holes permit the heat to escape.

"While the device used with the lid closed is a film viewer and magnifier, the lid may be opened for employment in editing, in cases where magnification is not required, but quick identification is wanted. One need not hold film up to a light, but can look at it held above the ground glass.

"In order to get an even illumination, the use of frosted bulbs is recommended, although the ground glass will itself eliminate obvious 'hot spots.' "

Mr. Bomanji's sketch shows several refinements beyond his verbal description. In it we find a snap fastener to keep the box lid closed and a push button switch, on that end of the box in which the light socket is installed, which will enable the extension cord to remain plugged to the house circuit when the light is not in use. The number of lamps used will depend upon individual desire, although Mr. Bomanji recommends a total of from fifty to sixty watts. The cost of the entire device is very small.

Continuity hint

"There are occasions," writes G. A. Gauld, ACL, from England, "when two successive scenes covering continuous action cannot be linked by a simple cut because a brief time lapse must be indicated if the transition is to be convincing on the screen. The circumstances may not admit the use of a dissolve, as this tends to suggest the passage of an appreciable length of time.

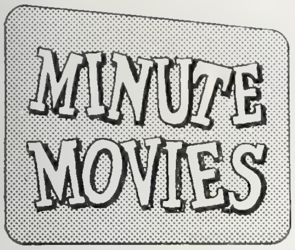
"A good example is that of an actor who enters an elevator and leaves it at another floor. The time taken by the elevator to pass from one floor to another must be *suggested*, for it is rarely necessary to reproduce on the cinema screen the *actual* time taken.

"In such shots, the rule is to cut as usual on the exit from the scene of the actor, as he goes into the elevator, and to make the necessary pause without action, but with the camera running, at the commencement of the second shot prior to his reappearance. Thus, in the example quoted, the sequence would be: actor enters elevator; doors close; *cut* to next floor with doors in full view; *pause;* doors open, actor steps out. The sequence presented in

[Continued on page 192]

TRICKS AND TRAITS

ALEXANDER HEALY, jr.



NEARLY every movie maker would like to have a portrait reel of his friends, but it seems impossible to inject any continuity, let alone any humor, into such a hodgepodge of subject matter. It definitely is possible, though, and a great deal of fun, if you just regard your movie camera as an omnibus to the fourth dimension, where time and space are only diverting toys, where people do things for no reason at all and where the impossible always happens. Simple camera tricks are at your service for this bus trip: reverse motion, stop motion, varying camera speeds and the disappearance trick.

To lend humor to this strictly record movie, an excellent device is the abbreviated short subject, similar to the comic strip in a daily paper. In these brief films no one ever need appear undignified, but, when a joke must have a "goat," it is tactful and proper to assume the rôle yourself. The goat has the best position in the cast, though. He draws most of the laughs.

A reel of these cinema portrait sketches might be called, *MINUTE MOVIES,* with a first subtitle to read: *A series of the mysterious adventures of Mr. and Mrs. X.* Following this title would come that of the first minute movie.

It is important to establish, in the opening sketch, the fact that any one of the X family can, and does, appear and disappear at will. If you have children in the family, you have a greater variety and number of possibilities to choose from. It is a good idea, in this opening sketch, to introduce the first stride of a "running gag." The term is applied to a recurring incident that grows funnier each time it happens. If you have a dog, a good running gag might be a close shot of him putting his paws over his eyes every time anybody disappears.

Referring to the cameraman as Mr. X, and assuming that he has no children, here is one idea. It is titled *Mr. and Mrs. X in It's The Maid's Night Out!* The opening scene finds Mr. and Mrs. X in the dining room finishing dessert. Mr. X prepares to go into the living room for a good smoke, but his wife escorts him to the kitchen instead, and inserts a dishtowel into his limp hands. He protests, of course, but when protestations fail, he simply straightens his tie and disappears. The dog covers his eyes with his paws. Mrs. X, angry, disappears also. The camera "pans" around the house following the invisible chase. There is not a trace of either character in the frame. The camera pauses, they materialize, and Mrs. X drags her husband by the ear back to the kitchen. The dog uncovers his eyes. Mr. X humbly wipes the dishes.

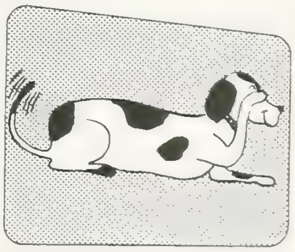
Any "business" of this kind will serve to introduce you to the spectators as two persons of supernatural powers. The next minute movie, let us say, is of your good friends, *Jim and Mary Jones in Does It Work?* This sequence concerns a street vendor selling spot remover. The Joneses, sauntering along the street, see the sign, "Spot Remover—25¢ a Bottle!" They eye the vendor (you're the vendor now) then, in closeup, ask with their lips, "Does it work?" You apply some remover to your hair, you disappear, and Jim and Mary make off with the loot. The dog is not a police dog; so he simply covers his eyes with his paws. This action serves as an easy transition.

A giddy fantasy of *Bette Smith and Fred Robinson in Gimme A Dime For A Cuppa Coffee!* shows the two characters out strolling. Mrs. X magically materializes before them. She repeats the title as she holds out her hand, but, although they are surprised, they shrug her aside and walk on. This action is repeated two more times. Finally, the two arrive at the X home. Mr. X greets them and ushers them inside. Just as he is pouring coffee for them, Mrs. X materializes again, to everybody's consternation, and holds out a cup to be filled. The dog, as usual, hides his eyes.

Comic strips and magazine cartoons are rich sources of these foolish little ideas. Described in words, as they are here, they may seem to be pretty insipid. With actual, visual movement, however, the interest they acquire will astonish you. The familiar characteristics of players too busy to be self conscious make the film a priceless record. Spectator interest is not built by the humor so much as by the planned movement. Keep everything moving but the camera.

Perhaps a friend, whose portrait you desire, furnishes the plot idea himself, by an outstanding trait in his personality. It may be his physical appearance or his hobby that gives you an idea. Ken Diller is a giant; so, he flirts outrageously with Mrs. X as she and Mr. X walk past him on the street.

[Continued on page 184]



NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

D. E. B. STEVENSON, ACL

B-29 filmers Aerial photographic reconnaissance has preceded recent bombings of Tokyo and Pacific campaigns. On last July 7, China's traditional independence day, Yawata, "Pittsburgh of Japan," was both bombed and photographed. The photographic work on that occasion had a novel feature. Previously, photography on these bombing expeditions was impossible because the F-5A and other specially designed photographic planes lacked facilities for flights of such distances even from the most advanced Allied bases in China. Out of dire necessity, B-29's were stripped of their forward belly turret guns, under the direction of Colonel Minton Kaye, of the United States Army, then photographic officer of the China-Burma-India theatre and former president of the American Society of Photogrammetry.

Each plane was equipped with a Fairchild night camera. installed in the belly turret under the supervision of George Barham, the Fairchild Camera & Instrument Corporation's technical representative. Every one of the planes brought back nine photographs which led to an extensive photographic campaign against all Japan. Daylight work was done with Fairchild K-17 tri-metro-gon mapping cameras and with the K-18 and K-22, which are reconnaissance cameras designed for horizon to horizon photography. This intelligence program provided a complete target mapping of critical points within Japan and throughout the Philippines and other places in the South Pacific.

Television The RCA Victor Division of the Radio Corporation of America recently demonstrated in New York City a newly developed model home television receiving set which reproduces pictures five times larger and far brighter and clearer than previous models offered. The program included "live talent" and films presented on the new 16 by 21 1/3 inch viewing screen of surface treated plastics. A new cathode ray receiving tube is placed face downward in the cabinet; the picture is projected downward to a concave mirror which in turn projects the images through a new plastic lens, to the back of a viewing screen set at an angle. The tube uses 27,000 volts of electrical current, nearly four times that of pre-war tubes. This voltage accounts for the added brilliance of the images produced.

• B-29 warplanes, converted to photographic employment and equipped with Fairchild camera, extended reconnaissance range to Yawata in Japan.

• New home television unit with extra large screen, demonstrated recently by RCA in NBC studios in New York City, uses unique projection method.

According to Frank M. Folsom, vicepresident in charge of the RCA Victor Division, television sets of the type demonstrated will go into production after wartime restrictions are removed; he believes that the sets should be available to the public within one year after the war. Console models, containing projection type television, FM, or frequency modulation, and standard broadcast receiving facilities will cost approximately $395.00. There will also be several models equipped with direct viewing picture tubes and at least one table model, priced at about $150.00.

The improvements in the sets were made possible by four technical developments made by RCA scientists and engineers before the war. These include the high voltage projection tube; a unique optical system of high efficiency; a new type of viewing screen and an automatic frequency control circuit, which eliminates picture distortion. Dr. C. B. Jolliffe, vicepresident in charge of the RCA Laboratories, pointed out that none of these developments is receiving any attention from his company until after the war, when facilities will be reconverted to peacetime operations.

Eastman predicts Featuring the ideal of "serving human progress through photography," the annual report of the Eastman Kodak Company, issued from Rochester, N. Y., late in March, summarizes the accomplishments of that company in the last two decades before the war and makes some predictions, of a general nature, concerning the future. [Continued on page 193]

When movie film comes back—

...once more, scenes like this on your own home screen

Many good movies have been missed since Ciné-Kodak Film became hard to find . . . movies you'll want to make when film comes back. And when you see them come to life—in motion and in color—on your own home screen, you'll realize as never before how much your movies mean to you—and how much you've missed them.

Pictures, particularly motion pictures, are so important in planning, fighting, and reporting the war, that the armed services naturally have first call on Ciné-Kodak Film.

And because military requirements vary with the progress of the war, it is impossible to tell, from month to month, whether or not there will be any Ciné-Kodak Film left for you.

But against the day when you'll find all the film you want—full-color Kodachrome and black-and-white, 8-mm. and 16-mm.—at your dealer's, it's a good idea to keep your Ciné-Kodak in perfect picture-taking trim. If you haven't had your dealer look it over recently, better take it to him, sometime soon.

Have your Ciné-Kodak dealer give your camera a checkup so it'll be ready to make up for lost time—and lost movies. Perhaps he'll have a roll or magazine of film for you—now. Soon, he may have all the film you'll want...Eastman Kodak Company, Rochester, N. Y.

Ciné-Kodak

A fellow on a furlough

[Continued from page 169]

suggest some of the things to include in the film to be made when your soldier or sailor or marine comes home on furlough. Whether your "Bill" is a Wave or a Coast Guardsman or a member of the merchant marine, he or she will have a thousand demands upon limited time, and the film plan you make will have to be modified by circumstance. But, down deep in his heart, every service man knows why you want the movie, and Bill or Mary will cooperate, even if cooperation means extra bother. In the years to come, they will be proud to see themselves again in Uncle Sam's uniform.

Sideliners

[Continued from page 170]

of interesting material.

And he is going to consider the family. If they all go for a ride into the country, he will have the camera along —in case. But he will not spoil the pleasure of the others by insisting on long stops beside the road while he tramps around looking for a good spot from which to shoot a picturesque birch clump or by asking them to shiver in the car while he wastes twenty minutes shooting some playful lambs in the second field over. He believes that there will be enough in a short drive to give him camera fodder. He will not seek elaborate continuities, but rather good isolated shots, each of which will be beautiful in itself without reference to preceding or following clips.

Some years ago Hugo Riesenfeld, looking for a short subject with which to supplement the special showing of an important feature picture, evolved one of his own. The usual topical scenics would not fit in with the nature of the leading subject; so, he evolved a film of *Just Beautiful Things* that got more than passing mention from the critics. There was no pattern. An apple orchard was next to a vase of flowers. A bowl of goldfish with the light playing interestingly from their sleek sides was neighbor to a cloud bank. No two clips were related. There was not a particle of narrative interest. But there was not an inch of film that did not present something really beautiful.

Our park filmer thinks that Mr. Riesenfeld had something, and he is interested in the idea of a Spring Song. He wants to get the gorgeous display when the tulips are in bloom; he wants to get the half leaved trees. He wants to capture the small boys playing marbles, which, in his section, is as much the sign of spring as are the tulips. In the country there will be the little brooks crowding their banks with the spring flow, close studies of wild flowers in the bud, men working in their gardens, truck farmers breaking their backs planting onion sets or seeding radishes. There is a practically inexhaustible supply of subjects, most of which can be had without leaving his car. None of the six to ten second exposures will subject him to a battery of curious onlookers. It will be "off again, on again, gone again" before a crowd can gather.

If there is a parade or similar public event, he will gather that, too, but it will be from a grandstand seat and not inside the police lines. He will not want the entire pictorial record, but merely a few outstanding camera notes. Many operators would not be content with such scant footage, but it is going to suit him, and he is going to suit himself in future.

Another friend is making a collection of shots to be titled *Seen from the car.* Each clip is to be taken from an automobile. This plan may seem to tie the hands of the operator, yet it is very simple. The Mrs. is along, and perhaps one of her women friends. No chance to make lengthy shots, but a momentary pause to admire a special view will not be objected to, and ten to fifteen seconds will give ample footage for almost any scene. Traveling shots can be made if the aim is to the front or rear. A right angle view is almost certain to blur, but shots at not more than twenty degrees off the straight line of the bonnet will be clean, and tail shots are equally good. They require no preparation and need only quick thinking and a steady hand.

For stop shots, the usual getting out to pick flowers will occupy the other passengers and give time for more careful planning. It is all a matter of a little practice. Most motor trips are likely to be repeaters, the same roads being used over and over. It is a good plan to go over the road to make notes and then to shoot on return trips. This method permits a more definite plan, and even the most easily irritated head of the family will not realize that she is the victim of an innocent deception when the cameraman's hat falls into the road just this side of a desired shot, and the owner has to stop the car and walk back for it. He can make the brief pause for his shot on the wav back to the car, and the hat and not the camera will take the blame.

The best films are made only in seeking to attain as nearly as possible to the technical perfection of the professional. But this aim requires time, patience and, often, an assertive personality. To get good shots it is often necessary to push forward, to shove and elbow into a favorable position. But that is no reason why the more modest and retiring camera worker should be decried. He is entitled to find entertainment with his camera in his own way, and, if his inclination does not urge him to get out and hustle with the mob, that's perfectly all right, too. No reason why he should not make his unrelated shots, if doing so gives him greater pleasure. It's his own camera, and who shall say him nay?

We know one man who gets all sorts of shots without attracting the slightest attention. He can stand on the corner of a crowded street, apparently waiting for a street car or a taxi. His camera is practically out of view. He studies the scene, decides precisely what he wants to shoot, aims his camera quickly, shoots and is on his way before the crowd realizes that a picture is being taken.

It is the same way in the park. He is apparently just a spectator until the moment he presses the button. There is no advance advertising, no elaborate sighting and moving around for the best angle. It is all so quietly done that nobody realizes what is going on until after the filming is done. One sardonic man, who was sufficiently affluent to support a valet, had his man go along with an old fashioned tripod camera. When he found a scene, he had the man set up his camera and shoot in an opposite direction. That got the attention of the crowd and left him free for his own unhurried operation. But with a valet or without, a camera itself is not conspicuous. If crowds gather, it is because of the man who operates it.

Children in spring

[Continued from page 171]

scenes in the order of the film plan. I waited, for instance, at school, after making the scenes of play, and then took footage of the children emerging from the door after school, rather than actually going to the river bank, taking that scene and then returning to school. On another day I finished the river bank scene and, of course, spliced it in.

Mine is just one idea of a most exciting subject. The possibilities are endless. There are picnics, pets, nature walks, all of which can be tied in with the first events of spring.

One sequence that would be a great joy in review would be to take the children to a bulb and seed farm first. The shots there can show choosing seeds and plants for the flower garden. The next scenes can be of the actual planting, with the young people aiding in setting out the plants and preparing the ground for the seeds.

If your camera is magazine loading, it will make this next part easy for you; you can film only part of the sequence now, and must record more later, to be spliced where it belongs, if you do not use a magazine. If you use one, put it away after exposing for the first scenes, and allow the plants to grow and the seeds to come up. Show the passage of time by taking a closeup of a calendar and a hand turning its pages; or, if it is a matter only of weeks, a finger running from one date to another, will serve. Thus, without any printed title, the audience will know that a certain period of time has passed. The next scene can be the exciting discovery, by the children, of the growing plants.

The film can be carried on into the summer and fall, and scenes may be taken to show varying stages of the growth and beauty of the garden. If a kitchen garden is included in the planting plans, the children could pick the vegetables as they are ready.

Children and springtime! The words conjure up a thousand memories for all of us. A carefully planned film can record these memories for our later happiness as we bring them to life on the screen.

Practical films

[Continued from page 172]

V-1 ATTACK

Among the more spectacular films produced during the war is *V-1, The Robot Bomb.* The picture shows the 1944 attack on London with some singularly remarkable shots of the destruction of the robot bombs in flight by antiaircraft fire and by fighter planes which force the bombs to lose control by upsetting their equilibrium. This feat is accomplished by flying a plane under the bombs and tipping them with the wing of the plane.

During the eighty day raid, 23,000 buildings were destroyed in London and over a million homes were damaged. Despite this vast destruction, more than half of the bombs were deflected before they reached London.

The 16mm., one reel, sound on film, black and white picture, running nine minutes, is available from the British Information Services, 30 Rockefeller Plaza, New York 20, N. Y.

INDUSTRIAL LIFELINE

Arteries of Industry, 16mm. and 35mm. black and white, silent film in six reels, is available from the National Tube Company, Frick Building, Pittsburgh 30, Pa. The picture dramatizes the process through which iron is passed in the Bessemer converter, to make steel; the open hearth process; blooming and rolling mill operations, to prepare the material for use; galvanizing and processing. The last step shown is the production of the vital seamless pipe and tubing without which industry would be stalemated in many of its most valuable operations. In contrast, the welded type of pipe is shown,

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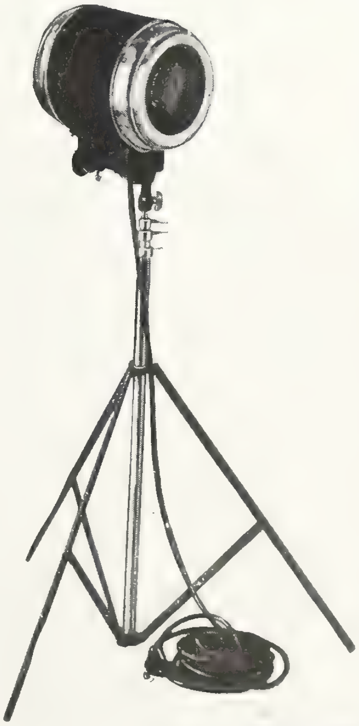

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and the uses of each are brought to the attention of the audience.

AMERICAN INGENUITY

In *Yankee Noodle,* film communiqué from the War Department, three distinct subjects are shown. The first is the ingenuity and inventive genius of the American soldier on battle fronts. By his own wits he has saved lives and effort and has made his existence more bearable. The use of an old grappling hook on the end of a rope shot from a grenade launcher, pulled back over a field, to set off any trip wires to mines; the employment of an elephant in India to avoid climbing telegraph poles; the rigging of a parachute to the waist gunner's window, as a brake when those on the plane have given way (a device that saved ten lives) and many other feats are shown in the film.

The second section is *Japan's West Point,* Shikwan Gakko, which more clearly discloses the reasons behind the fanatical fighting of our enemies. The strenuous training, almost inhuman in its scope, is shown, and this section closes with the graduation of Japan's cadets.

The last sequence of *Yankee Noodle* is the story of the thin black line that appears over the face of all war maps; infantry soldiers are that line. Their largely unheralded task is the winning of inches, feet and miles from the enemy. The cameramen shooting these scenes did not know the names of the men, so rapidly do they move and change at their task, but their united effort, sometimes overlooked, is the genuine spirit of America. All their duties, hurling grenades, firing mortars, wielding flame throwers, are displayed, to show the vast part they play in winning a war.

TEXACO MOVIE

In 1859, a man named Drake struck oil while digging a well in Pennsylvania. With his discovery, the wheels of industry sped up. First, a nation was bound together and, then, the world was brought into closer relation and man's general welfare was greatly improved. Today, eighty six years later, hundreds of products are being extracted from that same crude oil which Drake found in his back yard. They are products that were then not dreamed of. *Masters of Molecules* deals with the exciting story of men and women in the refineries of the Texas Oil Company which, through its almost magical manipulations and formulas, converts the crude oil into cosmetics, paints, rubber, plastics, medicines and a score of other products. These processes are being used today to win the war, but tomorrow they will better the progress and heighten the comforts of mankind. The film is available from the Texas Company, 135 East 42nd treet, New York 17, N. Y., in 16mm. black and white, sound film editions.

NATIONAL APPEAL

In order to appeal to American thought, the picture, *The Peace Builders,* has been produced and was placed for general national distribution April 1. The film summarizes the proceedings and proposals worked out by Allied leaders at Ottawa, Cairo, Teheran, Hot Springs, Bretton Woods, Dumbarton Oaks and the Crimea. Produced by the National Film Board of Canada, the picture is designed to stimulate thoughts about the important points discussed at the Golden Gate Conference, which opened in April, making the assumption that it is the people's choice whether or not we shall have another war in a few years or a chance for permanent peace throughout the world. The picture is obtainable through Brandon Films, Inc., 1600 Broadway, New York 19, N. Y.

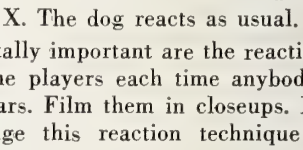
Tricks and traits

[Continued from page 179]

Though Mrs. X appears to favor Ken's attentions, Mr. X openly resents this ridiculous ogling and flirtatious pantomime. Ken Diller prepares to give him a good thrashing, Mr. X disappears, and Ken walks on with an admiring Mrs. X. The dog reacts as usual.

Vitally important are the reactions of all the players each time anybody disappears. Film them in closeups. If you manage this reaction technique well, any situation you care to film becomes funny.

Plot ideas come easily if you just ask yourself this question: "If I really could disappear, what situation would be the most fun to disappear from?" Check paying time in a restaurant? Show the outside sign of the restaurant. Show Mr. X sauntering out, picking his teeth. Show him calling his dog and starting up the street. Your woman friend to be filmed, hatless, coatless, pencil in hair, check in hand—the restaurant's cashier—runs out after Mr. X to remind him that he forgot to pay. When he argues, she calls for the police. Another friend whom you want to record hears the call, polishes the large cardboard star on his vest and comes



to the rescue. As he is about to arrest Mr. X, the latter disappears. Both friends register dismay, the dog hides his eyes and the sheriff arrests the complaining cashier.

Here are the component parts of each minute movie: the location to be established, the action, the disappearance, the reaction to the disappearance and the "running gag."

Other situations that could be covered in this cavalier manner are a holdup, from which the victim disappears; a "shotgun wedding," from which the groom disappears; a bridge game, from which an ace trumper disappears; a boxing match, from which the badly beaten one disappears; a gossip situation, titled *I Overheard You!* from which the gossiper disappears.

Half speed and slow motion are valuable laugh producers; but remember that you want portraits, not caricatures, of your friends. It is much safer to use these tricks only on members of your own family.

To show actions performed by an invisible person, stop motion is a hilarious device. A game of chess played by two invisible contestants should arouse interest in the puzzled onlookers. The feat is accomplished by shooting a frame or two of the chessboard from a firm tripod position, moving the chessmen a little, shooting another frame or two, and so on, until your design is accomplished. If your camera is not equipped to make a singe exposure at a time, just give the button a tick with your hand. A rough method, but it will serve in a pinch.

To cause a subject to disappear, set your camera on a tripod and shoot the action until it is time for the disappearance. Shout, "Freeze!" at the players as you stop the camera. No one should budge. Remove the desired actors from the scene, start the camera from the same position, and let the action continue.

To do the reverse motion trick, turn your camera upside down and shoot the action. When the film is processed, splice this reversed part into place, right side up. The action on the screen will be reversed. You can use this trick in the shot of the dog putting his paws over his eyes. Make the dog lie down, his paws over his eyes, and shoot with the camera upside down as you call to him to get up. On your processed, rearranged film he will appear to walk backward, to lie down and to cover his eyes with amusing alacrity. The reverse motion trick, made on 8mm. film, reverses the right and left sides of the picture as well as the action. This effect is noticeable on the screen, of course, unless the 8mm. filmer shoots the dog in closeup on an absolutely plain background. Shooting down at the dog on the sidewalk does the trick.

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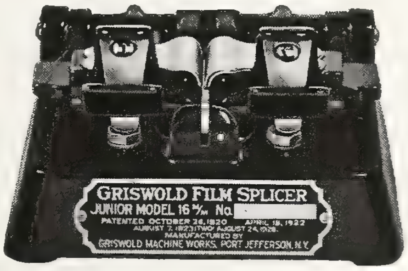

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FILM LETTERS IN REVERSE

IT ought to be a reasonable assumption that soldiers are doing enough for the "folks back home" in fighting a war that the home folks cooked up for them. But Lieutenant Alfred B. Sylvanus of the United States Signal Corps has found another way to make life happier for his family and old friends.

"I have read with much interest," writes Lieutenant Sylvanus, "the Movie Makers stories of various community efforts to send film letters to service men overseas. It happens that I had the same idea quite a while ago, only in reverse style.

"I am a movie amateur and I have my camera here with me in Hawaii. Photography is another hobby of mine, and I had sent many 'stills' back to my people at home. Why, I thought, should I not make my next offering a movie? If Christmas leave did not come to pass, the film would make the visit instead of myself. Here was a good reason for a movie. So, in the summer, I took extra footage of all the scenes in a film I am making of the Hawaiian Islands, in order to have enough to cut off and make another film from the pieces. Time began to get short, and I went out deliberately and shot more scenes, to put the picture in order, so that it might get home by Christmas. Meanwhile, I went to work on a scenario that would tie everything together.

"I had originally planned a one reel movie, but it soon grew to four reels and—well, scene kept adding upon scene—the folks would like to see this—they would like to see that—so before I knew it, I had a seven reeler. Most of it was color, particularly of the scenic shots and flower scenes. I assembled and edited it and showed it to some of the *kamaainas* here. (***Editor's note:*** *a long time, white dweller in the Hawaiian Islands.*) They liked it, in spite of the fact that some of the titles were bad because of outdated film. Of course, I managed, notwithstanding what I thought was great care, to misspell the name of a native flower, and this fact was observed by critics in the audience. The film is now at home in the States, and I am waiting for word as to how it went over there

"I tried the same idea out earlier. A friend went to the mainland to finish his schooling. Transportation being what it is, he could not get back for Christmas in the Islands. I collected various film odds and ends—trailers, snapshot scenes that we all make and then wonder what to do with—and built a kind of scenario under them. When the footage was edited, it amounted to a 350 foot visit home for my friend in the States. It reached him in time for his birthday, and it was a complete surprise. He saw his family and his girl friend in full color. As he was away from home for the first time, he was pleased almost to tears of joy. That was enough of a reward for me.

"Of course, we service men appreciate very greatly the films that are

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made at home and sent to us. They are grand morale builders. Even the films I make here, when they are shown to those who appear in them, bring a thrill to those who are recorded. All the more, do the men away from home like to see their own people on the screen. The articles in Movie Makers have done real service in showing communities what can be done, and I sincerely hope that more of these films will be made."

Working outward bound or in reverse, personal movies are doing a genuine service to men in the armed forces and to their families in bridging the miles that separate them. Added to the value of training movies and battle information films, this new, informal, but very real enterprise has again demonstrated that the eighth art has gone to war with success.

May we have the lights out, please!

[Continued from page 173]

presentation; and all are directed to audience response.

Let us consider in this brief discussion only the first three, even though it takes all five to add up to a good motion picture evening. Perhaps we can get at our problem by asking simply, "What does an audience want in a picture?" What I shall have to say now is based on fifteen years' experience in looking at pictures and studying audience reaction. During that time I have watched, on a yearly average, 32,000 feet of film exposed in an auditorium before an audience. That's more than nine miles of film in fifteen years—and some three hundred audiences! To say nothing of scores of previews and private screenings.

First of all, get clearly in mind the fact that you do not have to go to the headwaters of the Amazon or the fjords of Norway to get an interesting picture. *Your* picture may be found in your own back yard—it may grow out of a series of weekend walks over nearby trails and through neighboring woods—it may be the end result of a series of summer vacations.

Wherever you go for your pictures you must seek to get what an audience wants—variety—human interest—casual beauty—recognition—complete coverage—the unusual.

I have listed these qualities in what I believe to be their logical importance to the success of a picture. Let us consider them one after the other.

Variety. Remember that this is largely a matter of audience psychology. An audience can look at pictures of any one subject—whether it be high mountain peaks, sailboats on a blue sea, prize dahlias in a Connecticut garden

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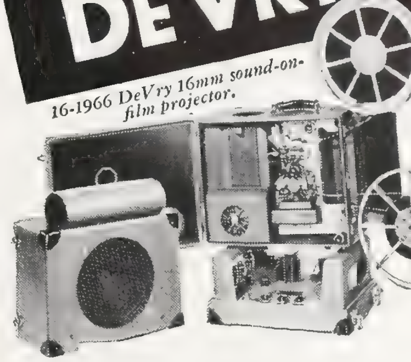

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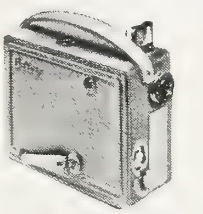

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or puppies playing in a hayfield—only so long before it gets the visual staggers.

"How long?" you ask. The only reply is "Only so long," and the only way you can determine that length is by experience and by observation of different audiences—many of them. It is largely a matter of cutting, you see, plus showmanship. And it is better to be on the *short* side—so long as you don't get yourself into pictorial seas that are too choppy! As any audience will tell you.

So, when you can't make pictures, get out and study the other fellow's; and remember to watch the audience reaction. As a member of the other fellow's audience, you will be able to sense the point of interest fatigue on a given sequence—and apply the lesson to your own film. Here, when I say "the other fellow's film" I do not mean the film of another amateur. I mean the picture presentation of platform professionals—Julien Bryan, Karl Robinson, Francis Line, Martin Bovey, Ben East, Edward Camenisch, Robert Friers.

Human Interest. Get the human figure into your picture (not your own figure, nor that of your wife or children). Remember that people like people. They also like children (but not yours!) —puppies—kittens—bumblebees on Dorothy Perkins roses—thieving bluejays that visit your camp—bear cubs—the old man down the road.

Casual Beauty. I say casual beauty, so that you won't spell "Beauty" with a capital "B." Audiences do not like capitals, but they do like beauty. They will even applaud it. But they will quickly recent any insincerity. They will imediately spot any trick cinematography. Beauty (without the capital "B" of course) is simple and direct, and fundamentally human in its appeal. Keep it that.

Recognition. Get on common ground with your audience, through your pictures. Give them what they know, or at least give them something that awakens nostalgic memories. Your dog puzzled by a porcupine is not their dog, to be sure; but they will recognize their dog in your dog. (But that parallel does not include your Bobbie or your Sadie; remember that!)

Complete Coverage. Of course, there is no such animal. But the point is that your audience must feel satisfied. They have seen something. A picture, like Aristotle's work of art, must have a beginning, a middle, and an end. The audience must feel that you have had something to say, pictorially, and that you have said it. Completely.

The Unusual. Oh no, once again I am not referring to the head waters of the Amazon or the upland plateaus of Tibet. I am referring to that quality that Martin Bovey got in his film, *The Lure of New England.* Ed Camenisch got the same thing in his *Blue Grass and Blue Bloods.* Colonel Marion Cooper got it when he filmed not only the raided areas of London and Coventry, but when, against the background of bombed London and Coventry, he gave us a shot of a platter of ham and eggs.

Simple, eh?

Well, go and try it. Your audience awaits.

"Now may we have the lights out?"

Movie records of school plays

[Continued from page 175]

For musical shows, however, we have finally decided that the best approach is to make the *producing* of the show the central theme, with highlights from the performance worked in incidentally. Thus, our film record of *Robin Hood* began with the distribution of scripts, went on to show the first reading of parts, scene painting, orchestra rehearsals and the purchase of tickets, only thereafter introducing scenes of the actual operetta on the stage. Another time we expect to extend this plan to cover makeup, costuming and the like, with even fewer stage shots. This scheme has several advantages, we think. First, it introduces the production staff as well as the acting contingent and, secondly, it permits us to escape the almost hopeless task of adequately lighting a full stage for movie purposes with the equipment available to us in a high school.

"When" to shoot is a ticklish problem. It is complicated by such considerations as the dramatic director's being much less interested in making a movie than in readying the production for the public; the range (angle of view) of the camera being so much less than that of the audience that positions which would be correct for the characters on the stage are much too far apart for the movie; the lights necessary for the movie making it impossible for the players in a musical show to see the orchestra leader; and scenes having to be compressed in point of action and time for the movie.

For all these reasons we have found that the poorest time for cinematography is during the dress rehearsal, when everybody is "on edge" and when the director will not tolerate changes in business or position lest they confuse the cast. Consequently, whenever possible, we do all our shooting during the few days immediately *after* the final public performance, arranging with the director to have costumes and "props" retained for this extra period. The only shots made at dress rehearsal or at an actual performance are those which can be taken under normal stage lighting, and at these times the camera crew keeps scrupulously out of the way.

"How" to make the movie can, in the days following the public show, properly become the dominant problem. The movie director is then "boss," and may safely — albeit tactfully — alter scenes and positions. The necessarily close relationship between cameraman and dramatic director (plus the musical director where he is present) requires that the movie maker be very careful to develop and maintain the greatest cooperation with the production staff. This requirement calls for considerable tact, especially when everything goes wrong, because the fault is almost inevitably placed on the head of the intruder—the man with the camera.

A detailed scenario is worked out in advance with the dramatic director, including estimated total footage and titles. This is necessary not only to provide a shooting script, but also to permit an estimate of the project's cost, which is usually borne by the show itself; that is, it is a charge against the gross receipts, and it is advanced by the school under those terms. At present, schools are generally provided with 16mm. (but not 8mm.) projectors, so that films for the school records must be made in the 16mm. width. We have on several occasions made movies of plays for an individual connected with the production; then for economy's sake we have used the entirely satisfactory 8mm. Our camera must have a fast lens, *f*/2 or better, preferably in a focusing mount, and if it also has a wide angle objective, so much the better. A sturdy tripod goes without saying. The camera viewpoints include a judicious sprinkling of closeups, as well as variety of camera placement. A distance meter and an exposure meter are used for *every* shot; we dare not waste film. It is a big help to assign the distance meter and focusing adjustment to a student assistant who will glory in being overly conscientious, but the exposure meter is handled by the cameraman, who also directs the placement of the lights.

For full stage shots we have had the carpenter make us a platform to go across the tops of orchestra seats, large enough for tripod, cameraman and chair. (Don't forget the chair; the operator will want it during the long wait while student actors change costumes and stage crews change sets.) For angle shots, a tall stepladder, with several "huskies" to steady it for the necessarily hand held shots, has done well. Were we to want the ladder again, we would screw a "pan" and tilt top to the uppermost step for added steadiness. Three one by one inch wooden boards and heavy ball bearing casters made a dolly, which is pushed by an assistant while the cameraman attends only to the filming.

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On the whole, we must cut our suit to fit our cloth. We now make a minimum of full stage shots and concentrate on small groups, filmed with adequate lighting in a restricted area. Here, of course, is another reason for avoiding shots during an actual performance. The best solution of the lighting problem is to take the shots out of doors. *One Sunday Afternoon* was made that way with great success, and, where it proves possible to set up scenery in the open, we will follow this procedure hereafter for all the shows, with one addition—a reflector to lighten the shadows under eyes.

The actual shooting is preceded by one or more brief run through rehearsals. We tell the student actors just how the finished scene is to look, we chalk in the scene limits and we watch their interpretation. Since these scenes are shot after the final performance, the cast know their business thoroughly, and they are free from the tenseness of dress rehearsal. Our experience has been one rehearsal, and no retakes, with film spoilage perhaps ten out of 400 feet.

Titles have bothered us. Up to now we have had them hand lettered by students in the art courses, with less than happy results. The probable cause for dissatisfaction is that we have employed a standard titler, taking three by four inch cards, and the student artists are not used to such small lettering. When we can persuade a teacher member of the art department to do the titles, all is well; but, lacking this arrangement, we will use celluloid display letters hereafter, since these have proved satisfactory for our science teaching films. Had we a print shop in operation in the school, we should without doubt make printed titles in black ink on gray card.

Editing the finished film has usually been the joint task of the dramatic coach and the movie maker. Wherever possible, and especially in photoplays of dramatic productions, we have shot the scenes in the order in which they will appear in the finished film. This procedure is followed, not so much to save editing time (although it has this result, of course) as to make each scene more intelligible to the young actors, who do not have to make sharp shifts in mood or pacing. Our preference is for the coin envelope editing system, with each scene numbered on the continuity sheet, and the clips put into numbered envelopes for assembly. With this plan, the work can safely be interrupted at any time without risk of "pieing" the shots.

What to do with the finished film is the last thing to concern us. Naturally, it will be shown to the coach, cast and production staff, but this purpose alone would not justify the expense of making it. Several other uses have suggested themselves; for example, for screening at parents' meetings, as a builder of good will and for school publicity. Again, the latest play film, screened in the school auditorium, becomes an excellent advertisement for school dramatics and allied activities, acting in this capacity not only to attract pupils into such work, but also to increase sales for the next stage production. When the film includes details of any special production problem that was met—in set construction, costuming or lighting—it serves as a guide for future shows. Made by a private school (ours is not), the film is a splendid school advertisement. And, of course, it will always be part of the school's archives, with the original filed away, perhaps, and a "dupe" in actual use.

Then, there is the fun the movie crew had making the film!

UNWAVERING CLOSEUPS

A steady camera is essential at all times, but particularly in filming closeups is one desirable. It is disconcerting to view a clump of flowers, for example, when the scene has been recorded by a camera held carelessly. The audience gets the feeling of vertigo when the blossoms and the presumably solid earth surrounding them waver on the screen. Let the wind provide your motion—not the camera.

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Life of Thomas A. Edison, 1 reel, 16mm. and 35mm. sound on film, black and white, running 16 minutes.

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The Bounteous Earth, 1 reel 16mm. black and white and color, sound on film, running 9 minutes.

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■ BASS SAYS: For over 34 years our policy has been satisfaction or your money back always. RARE ITEMS· Lenses for Filmo projectors. new models. New 15mm. extreme wide angle Filmo *f*/2.1 projection lens for 16mm. projectors, chemically coated, $34.45; 1½" wide angle Filmo *f*/1.8 projection lens, chemically coated, $24.85; 3" wide angle Filmo *f*/2 projection lens, chemically coated, $36.60; 4" wide angle Filmo *f*/2.5 projection lens, chemically coated, $35.55. IN STOCK: New Auto Master Turret, 1" Ansix *f*/2.7, 3" coated Cooke *f*/3.5, 4" coated Cooke *f*/4.5 lenses, focusing finder, filters, case. Price on request. Auricon sound speed motor for Cine Special, $125.00. USED 16mm. CAMERAS: Filmo 70A, Cooke *f*/3.5 lens and case, $115.00; Bolex H-8 with 13mm. Wollensak *f*/1.9 focus mount, 1" Schneider Xenon *f*/2 focus mount, case and filter, $275.00; Filmo 70DA, 15mm. Wollensak wide angle *f*/2.7, 1" Cooke *f*/1.8, 3" coated Cooke *f*/4 lenses, positive finder with objectives and case. Price on request. SPECIAL: another lot of Baia 8mm. slitters, $3.03; another lot of Craig 16mm. Jr. complete Editors, including DeLuxe Splicer, rewinds and cast aluminum base with cement, $19.75. Craig Jr. Splicers for 8 or 16mm. $3.95; 2000 ft. heavy duty 16mm. rewinds, each $17.50; dummy with brake, $3.50. New Bell & Howell 8mm Titler for Aristocrat model only, complete at $29.35. 16mm. Bass 1600 ft. reels, $3.85; 16mm. Bass 1600 ft. cans, $3.50; 16mm. Bass 1200 ft. reels, $3.30; 16mm. Bass 1200 ft. cans, $2.15. We buy 'em, sell 'em and trade 'em. Complete stocks for new Cine equipment, all makes. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago 2, Ill.

■ BELL & HOWELL 8mm. Aristocrat, four lenses, critical focusing, rewind, case, other accessories. Like new. Will trade; what have you? CINARCO, 118 Ridgewood, Davenport, Iowa.

■ BERNDT-MAURER Model D Recorder, 2 film phonographs, lights, Bell & Howell sound projector, boom, dolly, studio equipment, Auricon Recorder for studio, microphone boom, extras. RCA 16mm. sound camera, turret, spring wind, 1" *f*/3.5 lens, microphone, earphones, studio amplifier, lights, tripod, case, complete. 8mm. Keystone *f*/2.7; Cine-Kodak *f*/2.7; 16mm. Filmo 75; Filmo 70D, black, full equipment; Filmo 70DA, brown, fine lenses; Kodascope Model L projector; Ampro, De Vry, 16mm. sound projectors; lenses for projectors; tele lenses for cameras. New 8mm. 1" *f*/3.5 lenses; 1½" Bausch & Lomb *f*/3 fitted for 8-16mm. Wide angle Cine Extenar for 8mm. 3¾" Cooke telephoto *f*/3.3 in focusing mount; 3" Ilex *f*/3.5 in focusing mount; Victor, Ampro, SVE, silent-sound and slide projectors to essential users. 16mm. film measuring machine; Kin-O-Lux rewinds, $8.00 pair; used professional gearhead tripods for studio blimps, $75.00 up. Send for circular on Camart tripods for 16mm. spring and motor cameras. Want trades, send lists. CAMERA MART, Dept. MM, 70 West 45th St., New York.

■ FOR SALE: LATEST MODEL AURICON SOUND ON FILM RECORDER. THOS. J. BARBRE, 1215 E. VIRGINIA AVE., DENVER 9, COLORADO.

■ IMMEDIATE delivery of sound projectors. See our large ad on page 166. Brand new Bell & Howell Straight 8 cameras with *f*/3.5 lens and case, $49.50; same with *f*/2.5 lens and case, $59.50. Brand new 1600' reels and humidors per set, $3.50; shopworn case for Bell & Howell Automaster, $9.95; 35mm. Griswold R2 splicer, new, $19.95; new 400' steel reels, 4 for $1.00; projection lamps for all machines in stock; also every size screen including brand new Da-Lite 37x52 with tripod, priced at $12.50. SEND FOR LATE LIST OF EQUIPMENT. NATIONAL CAMERA EXCHANGE, Established in 1914, 86 South 6th St., Minneapolis, Minn.

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■ WANTED: E.K. CINE-KODAK SPECIAL ACCESSORIES—Electric Motor Drive, Model UA; Electric Release Control Outfit; Cine-Kodak Tripod Truck; 6-inch *f*/3.5 Telephoto Cine-Kodak Lens. All urgently needed on important war project. EDISON R. HOGE, Mt. Wilson Observatory, Pasadena 4, California.

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■ RENT by week. 8mm., 16mm. shorts and features. Free catalogs. Lowest rates. Accessories—bulbs—films. DAYTON FILM RENTAL, 2227 Hepburn, Dayton, Ohio.

■ USED Castle Film subjects, 8mm. and 16mm. silent and sound, complete subjects only. New Castle subjects in stock at all times. Send for lists. ALVES PHOTO FINISHING SERVICE, 14 Storrs Ave., Braintree 84, Mass.

FILMS FOR EXCHANGE

■ BUY MORE WAR BONDS and yet enjoy BETTER FILMS, by adopting our inexpensive exchange plan; silent pictures, $1.00 reel; sound, $2.00. Also sell. Free catalogue. Send for Victory Bulletin on SELECTED SOUND programs, reasonable rentals. BETTER FILMS, 742 New Lots Ave., Brooklyn 7, N. Y.

■ HAVE LARGE 8mm. Film Library to trade for Lionel O GAUGE Railroad Equipment. LESTER M. RIEDEL, 3207 Joslyn Rd., Cleveland 11, Ohio.

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■ I BUY—sell—swap—rent S.O.F., 8 and 16mm. films, list free. HARVEY IRIS, Box 539, Brockton, Mass.

■ WANTED: 8/16mm. films. Any subjects. One or two reels, complete, good condition. Send films or description today. Pay cash. D. M. AGNEW, 313 Wisconsin, Oak Park, Ill.

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■ WANTED: Experienced 16mm. operators, with or without equipment, capable of repairing sound, for New York & Atlantic City all summer. BOX 258, MOVIE MAKERS.

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■ AT LAST! Professional title backgrounds in color for the amateur. For use with color or black & white. 12 assorted, $1.00; samples 10¢. MOVIE ART SERVICE, P. O. Box 147, Pawtucket, R. I.

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The clinic

[Continued from page 178]

this way will appear as a perfectly normal procession of events. If the pause is made at the end of the first scene, as happens occasionally in some amateur films, a very different effect will be produced.

"This second effect gives us the inevitable exception to the rule and also a method of creating suspense, because the procession of events appears to be *abnormal*. If the actor is seen to step into the elevator and if the doors close, followed by a pause and not by a cut, the effect of holding the shot on the closed doors creates suspense. The audience feels that the doors are to assume great importance; something unusual is to happen. In fact, the least they will expect is to see them reopen suddenly and a corpse fall out! To cut to the normal second shot of the actor stepping out at the next floor will be a ridiculous anticlimax.

"Watch for this technique in theatrical films. While it may be *infra dig* for amateurs to follow the practice of Hollywood technicians, this case may be another exception!"

Natural light Although almost every situation which calls for a presumably natural interior illumination in personal filming is one that requires additional light sources over those normally in the room, a sequence is possible which employs only the light source which would be used in real life. It calls for a fast lens and fast black and white film. It can run something like this:

An actor approaches the open door of a dark room, with a shaded oil lamp or candle in his hand. He is filmed in a medium shot which will show the light source and a vaguely illuminated area around it. Another medium shot shows him in the room. He goes up to the wall and looks at a picture (or a wall safe door, or a small doorknob, or a weapon fixed to the wall, as the situation may require). A closeup is made of the object looked at, illuminated only by the lamp or candle. The sequence may be prolonged by having the actor look at several places on the wall without finding what he hunts. After he finds it, he is shown walking toward the door; then he goes out.

The indistinct lighting of the medium shots will carry the continuity forward, even if little is visible except the light and a dim outline of the actor. The closeups will provide enough identification for the audience to understand what is going on. The oil lamp must be shaded, in order to avoid a central flare of light, although the average candle can generally be so placed that it will not create a blinding spot in the scene.

News of the industry

[Continued from page 180]

Between 1920 and 1940, Eastman contributed a number of important developments. Panchromatic film was introduced; personal movies were offered; film for business records was presented; color movies and still pictures were commercialized; a new base for photographic paper was provided; X-ray film was improved; supersensitive film was made available; fine grain processes and negatives and fine grain cine film were added to Eastman's list of sensitized products; high speed movies were made possible; more exact standards in building cine and photographic equipment were worked out.

After the war, film is expected to serve business more broadly in record keeping. Eastman's new rare element glass promises improved lenses. More flexible color processes and a wide use of them are forecast. Photomechanical reproduction of photographs will be facilitated. New devices and processes are expected to come from Kodak Research Laboratories and Eastman's Development Department. Production methods will be improved and fewer people can make more goods. In general, Eastman will turn its special knowledge, acquired in the war, to the ends of peace.

The Tennessee Eastman Corporation will offer plastics and synthetic fabrics for peacetime use which have been developed as wartime improvements on items that have been brought to a high state of service before the war. Distillation Products, Inc., an Eastman associate, will install more large vacuum stills, to carry on its present work and to enlarge it.

Fewer priorities

The War Production Board's Limitation Order L-267 has been amended to remove certain restrictions in the purchase of photographic and cinematographic equipment. The order does away with the necessity for a priority rating for equipment costing less than $500.00. Preferred orders for larger amounts must have a priority rating. However, under the new ruling, individuals having priority ratings will still be served first on orders of less than $500.00. Preferred orders must be filed on Form 1319.

War loan film

Story of a Transport, a United States Coast Guard film, will be used by the United States Treasury in the Seventh War Loan campaign. A total of 500 reprints of the film, in 16mm. black and white sound, is planned for use throughout the country by 16mm. distributors, to be available in every State. The film has been selected for its timeliness and unique treatment of an important war operation.

The picture was filmed on the 24,000 ton *Wakefield*, which has had a romantic life. The ship was formerly the luxury liner, *Manhattan*, which cruised world resorts with pleasure seekers. She was then converted into a troopship, and she is shown in her dramatic war rôle. Highlights of the film depict the bombing of the *Wakefield* at Singapore, her burning in the Atlantic and her refitting, and then we see her filled with men bound for the European war theatre.

Victor appointment

Eldon Imhoff, former associate visual education specialist with the United States War Department, has been added to the sales staff of the Victor Animatograph Corporation, Davenport, Iowa. Mr. Imhoff has had fifteen years service in various branches of still and motion picture work, including slide, film strip and motion picture production and the installation of equipment in these fields. His knowledge of the application of these media to schools, industry and military training is extensive.

Mr. Imhoff worked with the War Department, in planning and executing training films for the United States Army, and he was visual aids coordinator and associate visual education specialist at Camp Hood, Texas.

Brandon's peace film

Brandon Films, Inc., 1600 Broadway, New York 19, N. Y., has planned a new three point program of films designed to stimulate interest and action among the peoples of the world about the present peace conference in San Francisco. The entire program is built around winning the war and building the peace. Included are *The Peace Builders*, a motion picture; *Building the Peace—The Great Decision*, a film strip; and a special catalog of available 16mm. films dealing with the key topics.

The program follows the pattern of materials issued by the United States Department of State. It is designed to stimulate public discussion on the subject of peace. Discussion guides and foreign affairs outlines will be distributed with the films. All the steps of the "Big Three" peace meetings are followed carefully in both films and catalog.

Requests for service or information will be handled by the home office of Brandon Films, Inc., at its New York address, or will be routed to the nearest Brandon film service point.

New location

The United Camera Exchange, formerly of 78 Chambers Street, New York City, has announced its removal to 83 Cham-

"Cockers" by Franklin I. Jordan, taken with the aid of a G-E exposure meter

For Better Pictures . . .

Correct exposure is important for any picture—but with pets or children, you have to get it in a hurry. That's where the G-E exposure meter, which is so easy to operate, can be a big help. *General Electric Company, Schenectady 5, N. Y.*

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bers Street, in order to provide additional space for the convenience of customers. Additions include a darkroom, a sound projection room and a demonstration room.

Black and white titler

The A-to-Z Movie Accessories Company, 175 Fifth Avenue, New York City, has announced that, because of the shortage of Kodachrome film for civilian consumption, the company has made up a new title kit consisting of three jars of black paint and three of white. This kit gives the possibility of a wide range of gray tones. The balance of the outfit is the same as the familiar color title outfit, and both retail for $6.50.

New Official branch

Official Films, Inc., 625 Madison Avenue, New York 22, N. Y., announces the opening of a Chicago branch with Harold Heyward as manager of the Midwest office. Mr. Heyward was formerly a camera buyer for Sears Roebuck's Chicago stores. The new office will cover the entire Midwestern area.

Post catalog

Post Pictures Corporation, 723 Seventh Avenue, New York City, announces the eighth edition of its 16mm. sound film catalog. The booklet lists new releases in both feature pictures and short subjects. A large variety of subject matter is covered. The catalog is thoroughly illustrated so that each type of picture is clearly discernible. Well known stars, such as Fredric March, James Cagney, Adolphe Menjou, Carole Landis, Joan Bennett, Roland Young, Laurel and Hardy and Victor Mature, are offered. Also listed are historical, travel, scientific, sport and religious subjects and selected "Westerns," cartoons and musical comedies and serials. The catalog is available free upon request to Post Pictures.

Amateur clubs

[Continued from page 174]

Amateur Movie Society of Milwaukee, ACL. Seen in the following order, the program comprised *Land Of The Free*, by William Verburgt; *It Runs In The Family*, by Erma Niedermeyer, ACL; *Wish You Were Here*, by Elmer Mohaupt; *The Boss Comes To Dinner*, 1944 Ten Best award winner by Ryne Zimmerman, ACL; *Ten Pretty Girls*, 1943 Ten Best award winner by Anchor O. Jensen, ACL, of Seattle, Wash.; *Honey Harvest*, by William W. Vincent, jr., ACL, of Kenosha, Wisc. The club's president, Joseph Hoffman, presided at the gathering and made formal presentations of AMS awards to Messrs. Mohaupt and Zimmerman, winners in the club's late annual contest. Eugene H. Millmann, ACL, served as general chairman for gala show arrangements.

At Toronto

Wilf W. Prissick has been announced by the Toronto Movie Club, in Ontario, as the winner of the Lawrence Trophy for 1944-1945, with his 16mm. Kodachrome production, *Down On The Farm*. The contest is limited to pictures with a maximum length of four minutes screen time. The judges were Harold Berk, ACL, Squadron Leader Robert Teale, Ted Williamson, jr., and Jack Grassick. Members' films seen at late Toronto meetings have been presented by C. D. Woodley, F. B. Conron, Kenneth Long, G. W. Jacobi, D. Friedman, ACL, Nunes Vaz, Roy Campbell, Glen Downey, Jack T. MacLagan, John Hough, Dr. I. Willinsky, ACL, and Mr. Berk.

Prizes in Passaic

The one hundred dollars in cash donated by Henry E. Hird, ACL, to the Passaic (N. J.) Cinema Club, ACL, for contest prizes has been divided by the directors of that group into first, second and third awards of fifty, thirty and twenty dollars, respectively. They will be placed in competition in the club's 1945 contest, which concludes on December 1 of this year. Club members may enter as many films as they desire, but the length of entries has been limited to between eight and thirty minutes in either film width. New officers announced by the Passaic unit are Walter P. Koechel, ACL, president; John F. Faulhaber, vicepresident; Rodney Adams, secretary treasurer.

Titles for L. A. 8's

A symposium on title making, arranged and led by Fred Evans, was the important feature of a recent meeting of the Los Angeles 8mm. Club, gathered in the Bell & Howell auditorium. Among the points covered were *Titling The Easy Way*, by William Millar; *Centering Your Titles*, by William Wade, ACL; *Double Exposed Titles*, by John Walter; *Available Titling Equipment*, by Irwin Dietze. On the spot demonstrations of special titling effects were also given by Messrs. Evans, Millar, Wade and Dietze, with George W. Cushman rounding out the program in charge of a question forum. The club is laying plans for a group project picture of the scenic and historic spots of Southern California.

Tricks at Schenectady

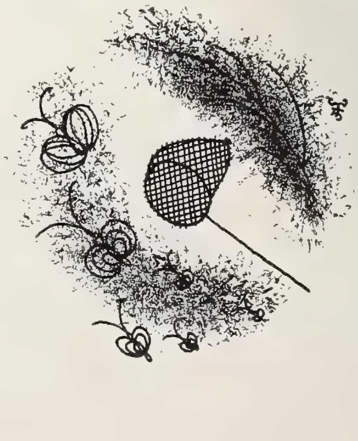
Trick Photography With Your Movie Camera was the subject of a discussion and demonstration by Arthur A. Merrill, at a recent gathering of the Cine Group, Schenectady (N. Y.) Photographic Society, ACL. Seen in illustration on the club's screen were *Black Magic*, by Carl Mattison, of Albany; *Facts You Should Know on H-2-0*, by John J. Ronan, ACL, of the Amateur Motion Picture Society of Albany, ACL; *Nite Life*, from the League's Club Library; *How To Play The Stymie*, by Mr. Merrill. About the only cine magic Mr. Merrill did not explain (it is reported) was how to buy a roll of film. *Cavalcade of America*, by Harley H. Bixler, ACL, was screened on an earlier program concerned with the planning of human record movies.

Films in San Francisco

Bottoms Up, running 1600 feet of 16mm. Kodachrome and telling the story of two trips by boat through the Grand Canyon of the Colorado, was the feature attraction at a late meeting of the Cinema Club of San Francisco. The picture was produced by Otis Marston during the summers of 1943 and 1944, and it is accompanied by a carefully planned narrative comment. Films seen at a later gathering include *Grasshopper Vacation*, by Eric Unmack, ACL, of the neighboring Westwood Cine Club; *Early One Morning*, by Mrs. A. O. Olson; *Billy, Our Baby*, by Charles D. Hudson; *Rambling in California*, by Leon Gagne. Lieutenant Colonel Meredith Lewis, recently elected vicepresident of the San Francisco unit, has been appointed program chairman, with Russell Pettingill placed in charge of membership.

New quarters in capital

A casualty of the winter fuel shortage and other wartime pressures in the nation's capital, the Washington Society of Cinematographers, ACL, has moved its meeting place to the auditorium of the Review and Herald Publishing Company, in Takoma Park, D. C. The new quarters, comfortably furnished and well equipped with a 16mm. sound projector and permanently installed screen, are described as the club's best gathering place to date. *The Heavens Declare The Glory of God*, 1944 Honorable Mention award winner by S. G. Lutz, of Washington, was screened at a recent meeting. Mr. Lutz followed with a demonstration of his personally designed and built time lapse equipment which made the picture possible.



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more vividly a greater measure of pleasure to all the people in the
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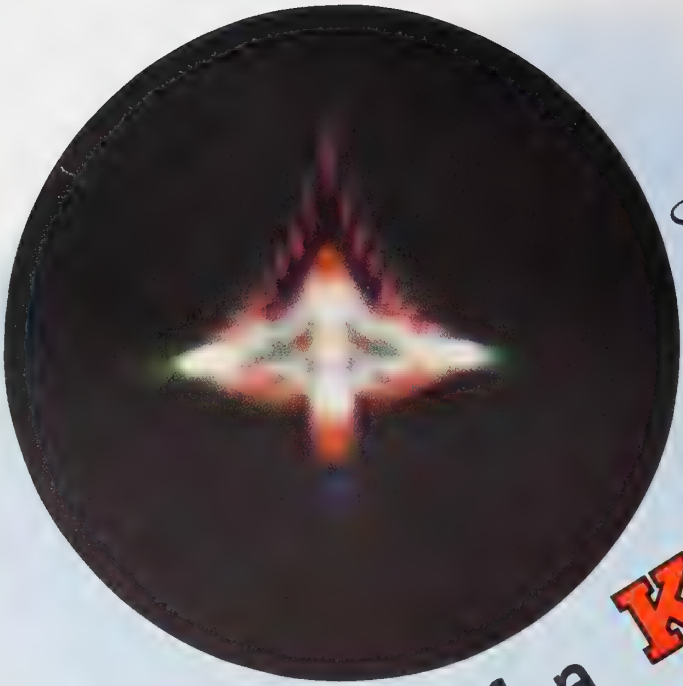
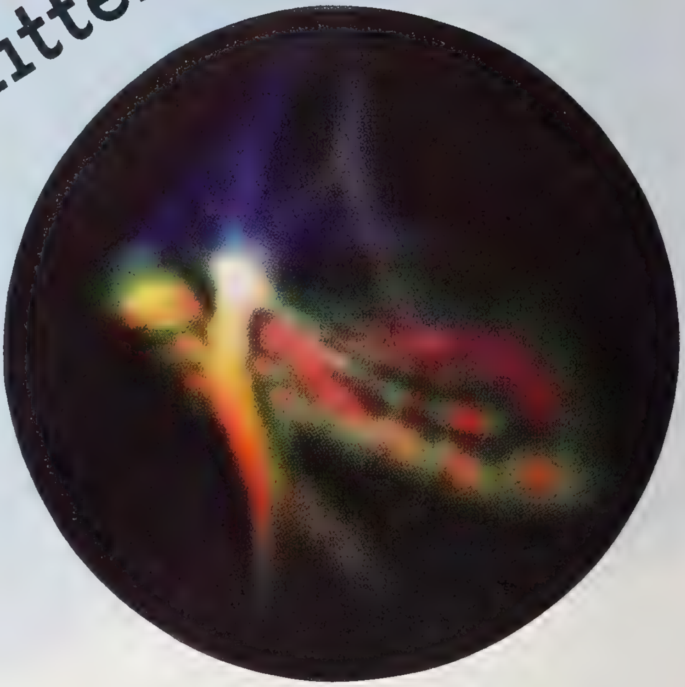


A good star

The future of a **Kodak** lens is written in these stars



A bad star

As you may not know, a fine Kodak lens consists of a series of lens elements—sometimes as many as seven—all their surfaces ground and polished within ½ light wave—1/100,000 of an inch—of perfection.

These elements are then assembled in a lens mount and inspected for "teamwork"—ability to perform together. In this inspection, "the stars come out"...

Rays from a pinpoint of light, about 200 feet away, pass through the lens on the inspection bench. Examined through a powerful microscope, they appear as a star.

The good star shown above was formed by a Kodak lens at a point 11° "off axis." If a lens fails to bring the light rays into good focus at all points, the star lacks symmetry and definition—the faults seen in the "bad" star at the right.

When, and only when, the stars are "good" at every point, the lens moves on to its future in a Kodak Ektra, let us say, a Kodak Medalist—or a Ciné-Kodak to be used, these days, by an Army or Navy cameraman. But it must pass this exacting test first.

The good stars simply mean, in the end, that the camera equipped with such a lens from Kodak can be counted on for a superb photographic performance.

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REMEMBER BASTOGNE—"the hole in the doughnut"? How its heroic garrison—outnumbered 4 to 1—held this vital road center for 8 gruelling days against 8 German divisions? How the wounded—without medics, nurses, drugs—begged "Don't give up on account of us"?—And how, told to choose between surrender and "annihilation," our commander sent back his historic reply, "NUTS"? Such spirit is a stern example to us at home. BUY—AND HOLD—MORE WAR BONDS.

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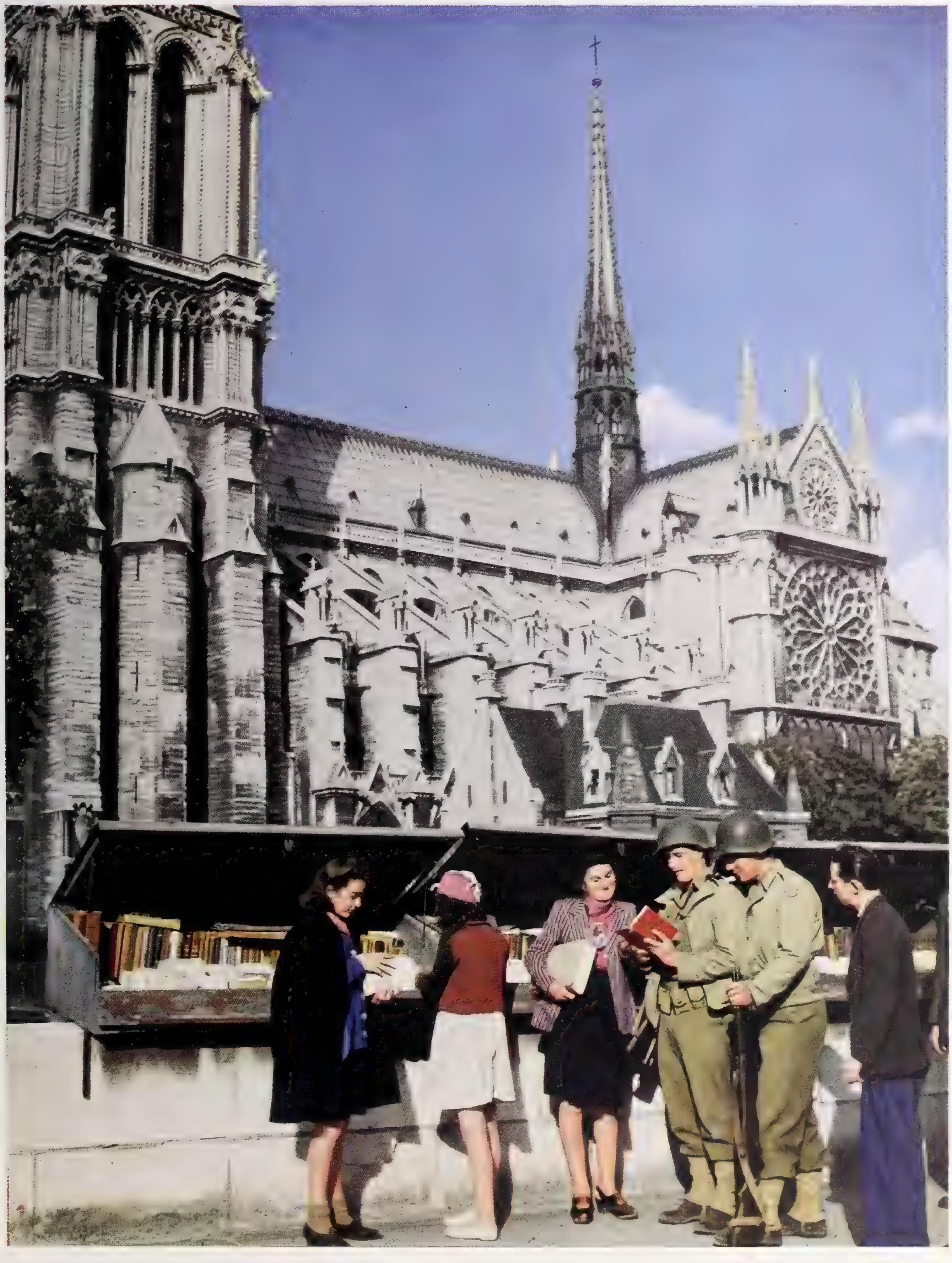
MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

JUNE 1945

5c



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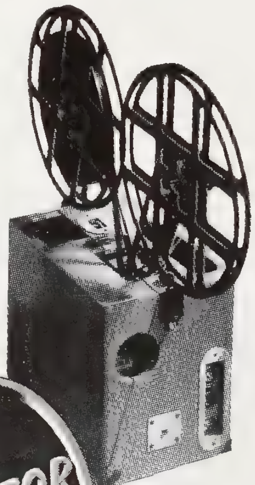

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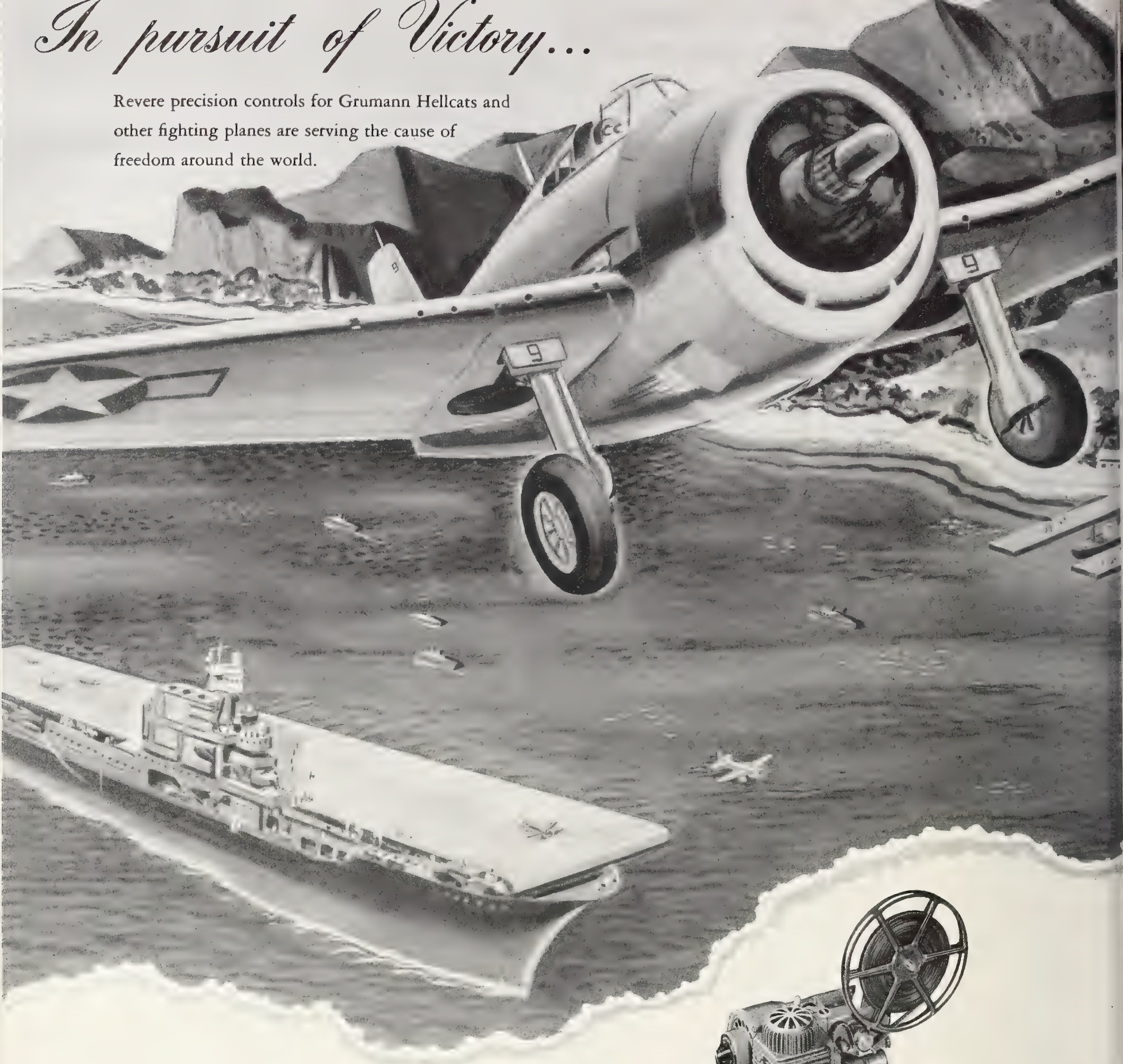

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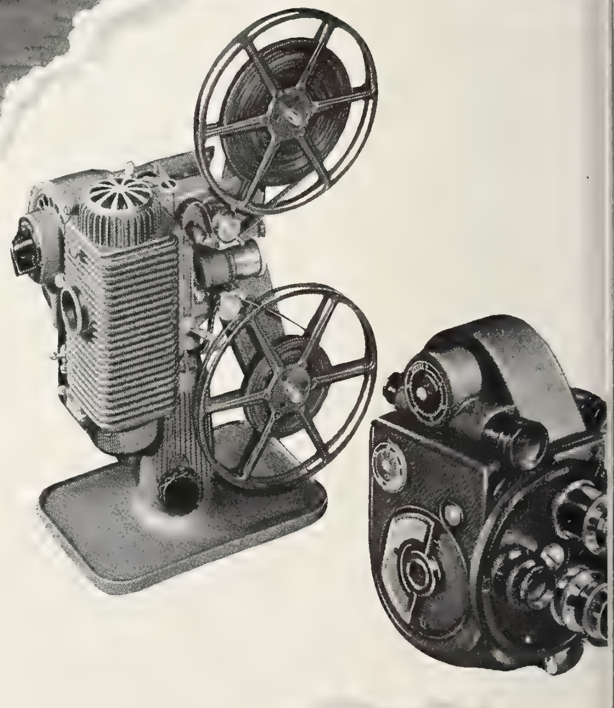

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MOVIE
MAKERS
Magazine of the Amateur Cinema League, Inc.

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ROY W. WINTON
Editor

JAMES W. MOORE
Consultant Editor

ANNE YOUNG
Assistant Editor

D. E. B. STEVENSON
Advertising Manager

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Frank H. Bauer

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MAKERS

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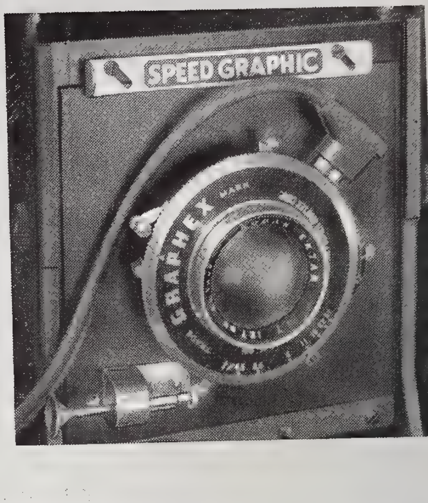

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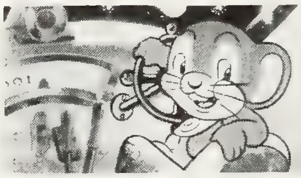

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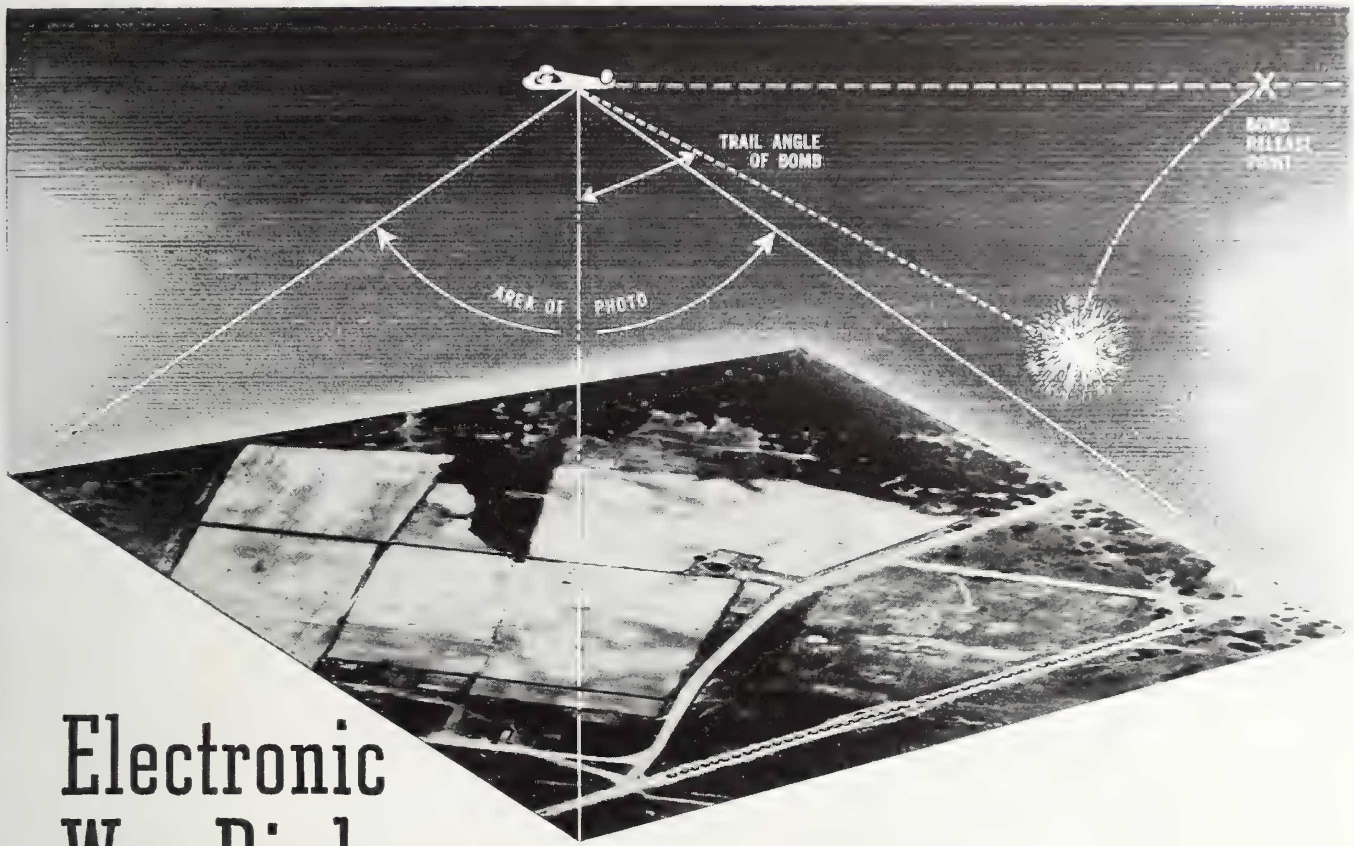

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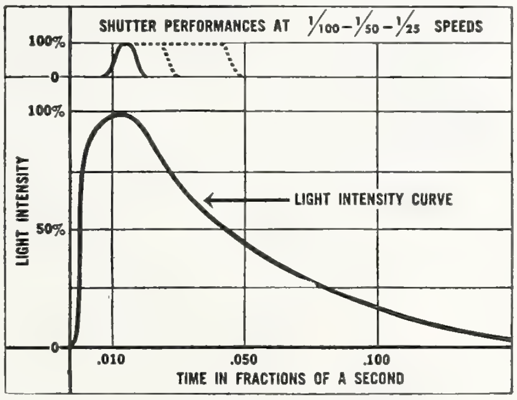

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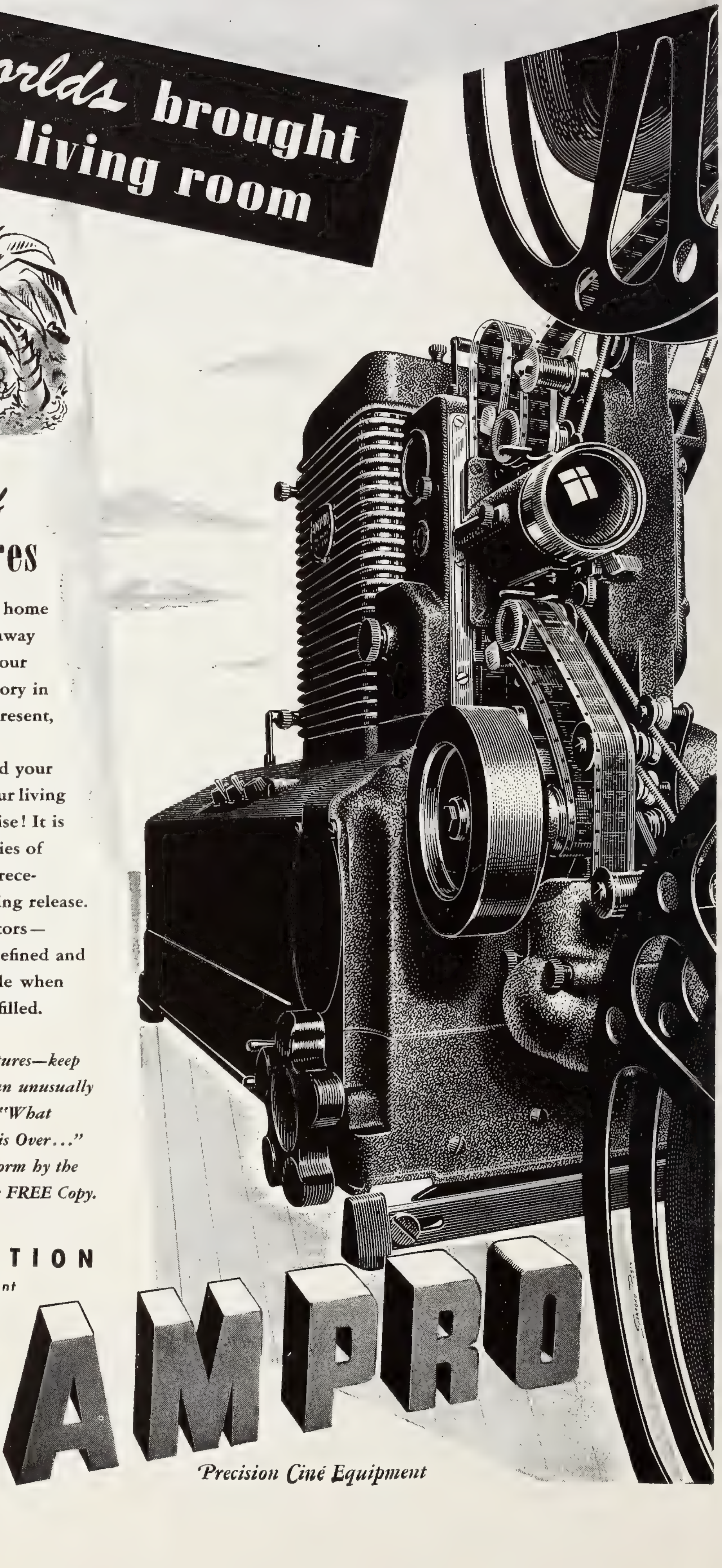

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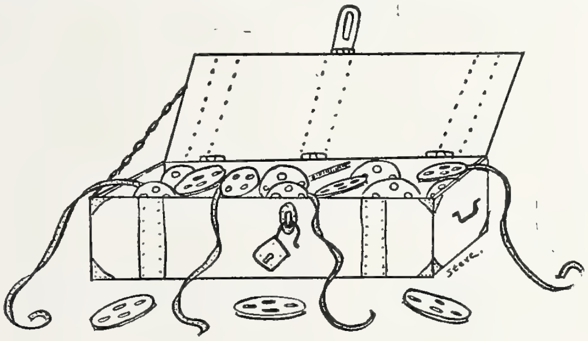
THERE are two schools of thought about the best way in which the United States government should dispose of its surplus cinematographic and photographic supplies. One holds that these should first be offered to the manufacturers who made them, in order to give those manufacturers a temporary supply, while they are preparing for normal civilian operations after having used their factories for government work in the war. The other advocates the sale of these supplies on an "as is, where is" basis to all purchasers on the open auction plan. Both schools realize, of course, that the government must properly try to get the highest price for what it sells. One believes that, in so doing, the seller should take into consideration the future of established American business; the other would have price and ease of sale placed above everything else.

Ultimate consumers of these goods—the users of movie and photographic supplies—will be well advised to use good judgment in buying them. If they are first placed in the normal channels of industry by sale to manufacturers and later sale, by them, to the regular and reputable dealers, they will reach retail distribution with proper safeguards as to condition. They will have been reconditioned, and their state of serviceability will be indicated by their price. If they are sold on the "as is, where is" basis, it is probable that they will frequently reach the retail market in the condition in which they were sold. In this event, ultimate users must depend either upon their own capacity to determine what that condition is or upon reputable dealers who may get the surplus goods and place them in salable state.

Since relatively few ultimate consumers have the necessary information to pass judgment on probable serviceability of equipment, they will find that, as has always been true, the well established, reputable and ethical dealer is essential to their wise buying. If these surplus goods are sold on the open auction plan, we may expect to see a large crop of temporary retail establishments, with such terms as "cooperatives" and "authorized government stores" used in their advertising, set up to make quick sales and quick profits for their operators. These concerns will not be interested in the general progress of cinematography or photography, but in rapid disposal of what they offer. They will not, in any sense, be service dealers.

Many valuable and worth while items will be sold by the United States, as they become surplus. They should serve filmers well. But these filmers will be best served if they acquire these items from retailers who have stood the stresses and difficulties of the war and who will be looking forward to normal business after the war. These establishments—and not the "fly by nights"—have borne the rigors of wartime. They deserve the full support of all of us in peace.



ACL

Founded in 1926, the Amateur Cinema League, Inc., publisher of Movie Makers. *is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. The League completely owns and operates* Movie Makers. *Your membership is invited. Five dollars a year.*

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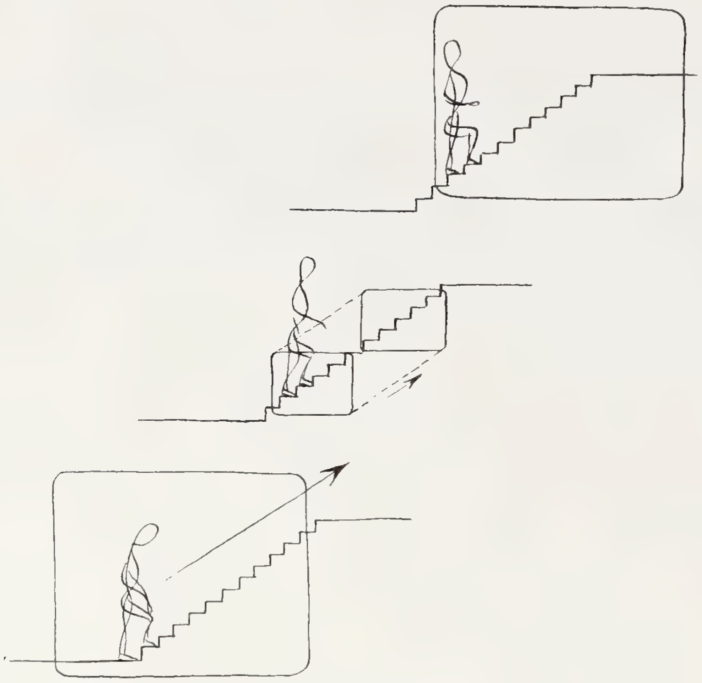


• Device of camera viewpoint which enabled author to extend apparent length of stairway in scene made on ordinary flight in dwelling house.

TO MOST filmers there comes, sooner or later, the impulse to go beyond disconnected shots of children, pets, vacation scenery and friends and to attempt something in the way of an organized, imaginative movie.

The most common trap that one who follows the impulse is likely to fall into is that of a false start. Having mastered the rudimentary, obvious skills of composition and sequencing, he ceases to reflect about them and, all too frequently, does one of three things. He plans more ambitious scenarios; he develops his inventive powers by constructing "gadgets" and making trick shots; or he works toward the purely technical perfection of his camera handling and is preoccupied with exposure, filters and the like.

Two equally competent filmers, given similar equipment and the same story, will not turn out equally effective films. The inequality will result from the fact that one person has *used his camera* more effectively, and the other less effectively. By "effective" I do not mean efficient. Let us see why.

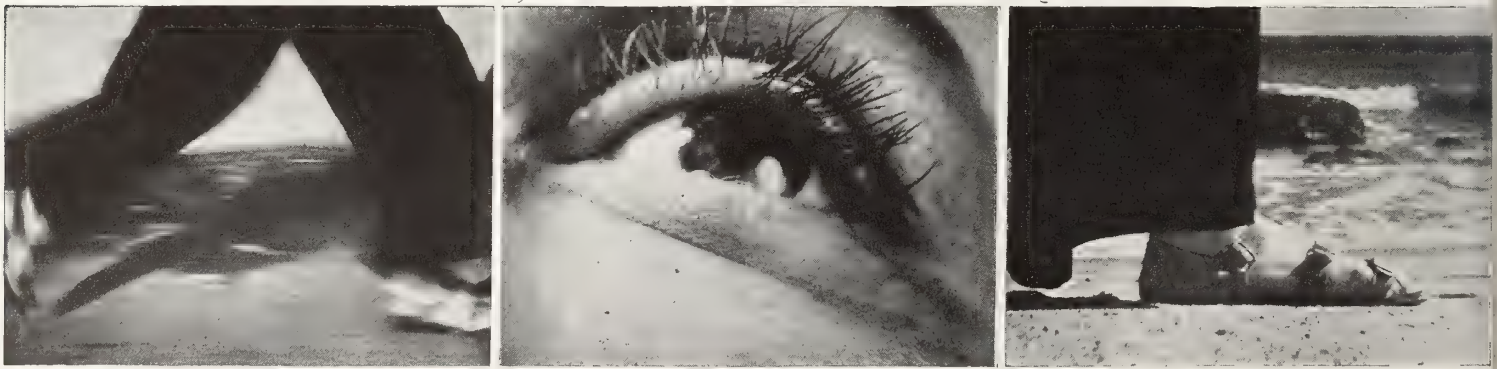
Emotion through framing. The term, "framing," we may define as the conscious selection of a viewpoint for the camera that will evoke a particular reaction from the beholder of the finished movie. Framing can be either elementary or imaginatively intelligent and complex. Elementary framing can be simply holding the camera level and centering in the viewfinder the object to be filmed. It is merely efficient. On a little more advanced basis, it can mean the choice of a pleasing view that follows the time tried rules of graphic composition. But really effective framing may call for tilting the camera, providing a shifting viewpoint with a moving camera or placing an important object off center. In the first instance, efficient framing plays a passive, minimum rôle in the film. It competently shows the object which is to be seen on the screen. In the last instance, effective framing plays an active, maximum rôle.

As an example of how creatively important framing can be when it is used inventively, I should like to refer to a sequence from *Meshes of the Afternoon,* made by Alexander Hackenschmied and myself. The problem was to convey a sense of endless climbing upstairs, with all the fatigue and frustration implicit in such an experience. The stairway which was available was a single, rather short flight, such as might be found in any home. The first shot was taken with a wide angle lens. It included the floor of the room at the bottom of the stairs. It showed the stairway in most of its length, but with a most important omission. It did not show the top landing. In this shot, a girl enters the scene at the bottom of the stairs and goes up, disappearing at the top. Now comes a shot, taken with a three inch lens, from below the action, which lets us see the girl's feet as they travel upward. This shot shows neither the bottom nor the top landing. A last shot, taken from above, presents, for the first time, the top of the stairs. It does not show the bottom of the flight. In it we see the girl coming up the stairs into the camera. In this third shot, the girl travels all the length of the stairs, excluding the few at the bottom which are eliminated in order to prevent the bottom landing from being registered in the scene.

When these three shots are edited into a sequence, the effect on the beholder is that of an endless climb. Actually,

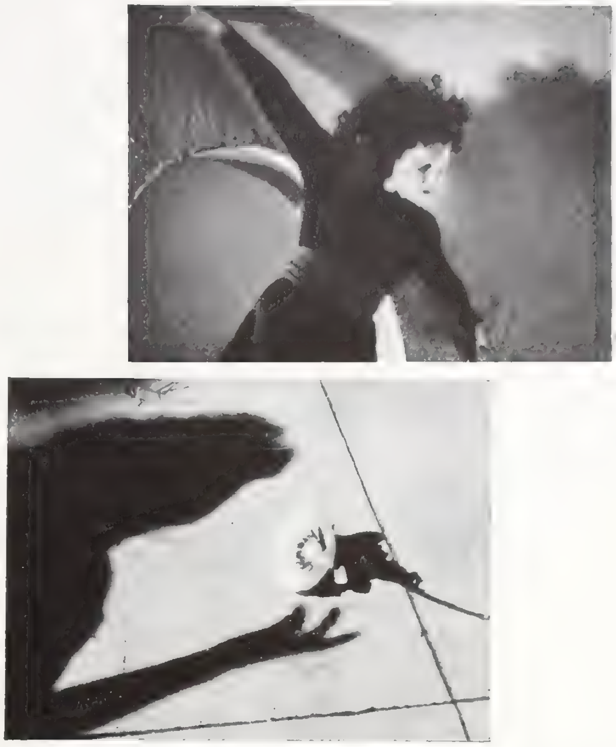
• At the left we see the effect of speed, secured by filming close action at right angle with telephoto lens; center, the human eye for which camera's lens is a substitute in really effective filming; frame at right shows use of wide angle lens, to give both an object in closeup and a background in well defined focus.

16mm. scenes by Maya Deren



or effective?

Stating the case for imaginative filming

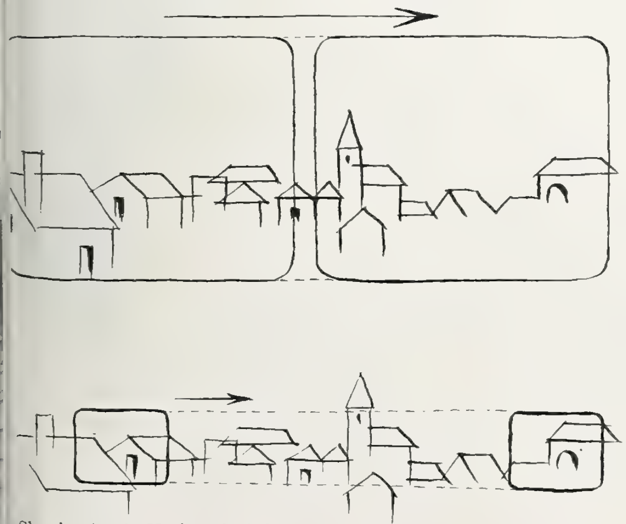


• Top, example of dramatic composition, producing emotional effect; bottom, use of shadow instead of figure, to show emotional intent.

only a small stairway was traversed. The framing makes the effect. According to most persons who have seen it, this is an effective sequence. The fact that it was shot in slow motion (sixty four frames a second) adds to the effectiveness, since the rest of the picture was filmed at twenty four frames. But, apart from this fact, the effectiveness was secured without acting, without special equipment and without tricks—simply by inventive framing and editing. The framing was used actively to conceal the real shortness of the stairs and to create on the screen a flight three times as long. It was developed in answer to a definite need, at that point in the film, for projecting visually the sensation of fatigue, frustration and endlessness. Here, called upon to arouse an intense emotion, framing—which might have been dull and elementary—assumed an active and creative rôle. Moreover, as those in the audience watch the feet go up and up, they go through the emotional experience itself. If this experience had been projected only through the pantomimic gestures and grimaces of the actor, the audience would have remained outside, watching her suffering and convinced (or possibly not) by the acting alone.

The camera is an eye. To film effectively, one must realize that, in effect, the camera constitutes the eye of the beholder and that the man who manipulates that camera—thus determining what will be seen by the audience—manipulates and controls that eye. It is elementary knowledge that we are moved by what we see and by how we see it; yet this fact is often neglected as a basic principle of film making. Too few filmers remember that, if they carefully control what an eye sees, they are almost sure to be in command of what the person behind the eye will feel.

At top, calm, unhurried effect of panorama with wide angle lens; at ottom, effect of panorama with long focus lens, suggesting nervousness.



Sketches by A. Hackenschmied

The problem of the film maker then becomes not how to make a thing look like itself, so much as how to make it look like what he wants the audience to feel about it. He must discover how to translate his emotion about something into a visual film expression which he will place before somebody else's eyes and which will, in that other person's mind, be retranslated into the original emotion that motivated the filmer. Only by submitting every element of a sequence—the choice of lens, the framing, the pace, the movement, the direction of movement within the scene, splicing of one shot to another—to the test of whether it will look like what he feels about it, can a filmer evoke emotional tension from his audience.

Such an approach requires of the filmer that he resolutely discard all cinematographic habits and preconceptions of what constitutes the "proper" way and that he come to each shot and each editing task with a completely fresh attitude, drawing on his previous technical experience as a source of inventiveness rather than as an unalterable precedent. It should be said right here that the filming expedients reported in this discussion are purely suggestions. They are solutions that were arrived at in meeting certain specific problems. Since problems are infinite in their variety, so too are solutions; and those offered here can serve merely as guides and should not be built up into rules.

Angles, emotions and eyes. The angle from which the camera views a scene has a natural relationship to emotion. Much has been done in recent years with these angles, but, unfortunately, the thought behind it has too frequently been the desire to "get an interesting angle" with little concern for the relationship between the angle and the emotion to be conveyed by it. Too often the angle has been contrived for its shock value rather than for its meaningful impact. If we think of the angle at which the camera is pointed as represent-

[Continued on page 224]

TWO GIRLS AND A DOG

A study in direction of children and animals

GLADYS and RAYMOND J. BERGER, ACL

WE ALL know, from the films we see in theatres, that children and domestic animals—especially dogs—are favorites with almost every audience. Probably many persons believe that very talented youngsters and highly trained dogs are needed to make films in which they play important parts.

One experience has proved to our satisfaction that a film in which young children and a dog carry the whole story can be made without the talent which Hollywood employs. With our daughters—Arlene, who is six years old, and Terry, aged eighteen months—and our family pet, Lassie, a collie dog, we filmed *Lassie Stays Home*, frame enlargements from which are shown on this page. Our friends have told us that they like the picture; we certainly enjoyed making it.

The one thing that is essential in directing youngsters and dogs is a strict adherence to a few simple methods. We shall outline them, after the story of our film is told briefly.

The opening scene shows Arlene and Terry playing in their sandbox, with Lassie in the foreground watching them. Arlene tells Terry, in a closeup shot, that she is going into the fields to pick some flowers. Taking Terry's hand, she goes out of the scene with Lassie following them. Arlene looks backward and sees the dog. She tells Lassie to stay at home, and, to make sure that the dog does not follow, Arlene ties Lassie to the dog house with a rope.

The next scene shows a closeup of the collie, looking wistfully after the children as they disappear down the street, Arlene pulling her little sister in a small wagon.

The children are shown at different points along the way, to give the impression that they have traveled quite a distance. Finally they stop by a little pathway leading into fields and small woods. Arlene tells her small sister to wait in the wagon while she gathers flowers. Here again we have a closeup of Arlene's face, as she talks and shakes her finger at Terry. Arlene disappears up the path; within a few minutes Terry tries to get out of the wagon (she had not quite learned how to walk). After much effort she climbs out and toddles up the path, falling and stumbling as the tall grass blocks her way. Arlene is seen picking flowers, completely unaware of what has happened to her sister.

We cut back to the collie who was left behind, showing her busily engaged in chewing the restraining rope. The next scene shows the baby very confused and bewildered —starting to cry—and finally lying down in complete exhaustion. We return to Arlene admiring the beautiful flowers that she has picked. Here are large closeups of the delicate coloring of the flowers. We flash back to the dog, who, by this time, is feverishly trying to break loose as she senses that something is wrong. The next shot shows the baby fast asleep beneath a bush, completely worn out by her battle with the tall grass and rough ground. As we turn back to the

[Continued on page 227]

• The natural action in *Lassie Stays Home*, film whose making is related by the authors, is clearly evidenced by the frame enlargements shown below; yet the sole actors in the family story are two small children and a dog, in directing whom Mr. and Mrs. Berger used methods described.

8mm. scenes by Gladys and Raymond J. Berger, ACL

16mm. scenes by David T. Ruley from *Beachhead to Berlin*

FILMING NORMANDY D-DAY

How record was made in Kodachrome by Coast Guard cinematographer

DAVID T. RULEY, Chief Photographer's Mate, U. S. Coast Guard

Editor's Note

MOVIE MAKERS *is privileged to present the terse and salty report of the United States Coast Guard filmer, Chief Photographer's Mate David T. Ruley, who had the important assignment of recording the Coast Guard's part in the greatest invasion of all history—the landing on the Normandy Coast in June of 1944. In this cinematographic feat, 16mm. film proved its worth. Every personal movie maker may be proud of the fact that what once was called "amateur width" did, on D-Day, a thoroughly professional job. In Chief Ruley's understatement of his own deeds one may read, between the lines, some hint of what it meant to keep filming, unable to fight back. Much of the footage which he exposed on D-Day provided the principal material for the United States Coast Guard's fine picture,* Beachhead to Berlin, *which Warner Brothers assembled, edited and released for theatrical showing.*

JUNE of 1944 was an eventful month for me, as for millions of people everywhere.

I began it in a small channel port in Southern England. One thing which was in every one's mind back in those days was the coming invasion of Western Europe. It certainly was foremost in my mind, for I knew that, when it came, I should be a part of it.

I had left the United States Coast Guard Motion Picture Unit at New York in February, armed—you might say—with a Ciné-Kodak Special, an exposure meter, a tripod and 6,000 feet of 16mm. Kodachrome. My assignment was to record the coming invasion of Western Europe, or, more specifically, the part which the Coast Guard played in that invasion. For this purpose I was assigned to a Landing Craft, Infantry, Flotilla which was largely Coast Guard manned.

During the months preceding the invasion the LCI's, including the ship to which I was attached, maneuvered constantly with the various other landing craft and transports which were to be used in the invasion. Day after day we would carry out practice beaching operations and practice landings on the shores of Southern England.

I got plenty of footage of these maneuvers and practice beachings, for I knew that, if a story was ever to be told in pictures of the invasion, the preliminaries would be important. I also filmed my shipmates going about their various duties aboard the ship, with a few sequences of them on shore leave. English weather being what it is, I did not have very much time to do all this, because there were many days of waiting for good weather in order to shoot in color. However, as spring advanced, the weather seemed to get better for a while.

On Sunday, June fourth, the weather was very bad. It was raining, and the sky looked menacing. I knew by then that D-Day must be close at hand. My ship, as well as all the others, was loaded with troops, K rations and all the gear that the soldiers would use on the beach. These supplies were wrapped in watertight packages and the guns were in waterproofed covers; so, I knew that they were expecting to have a wet landing. My ship was loaded with medical corpsmen, combat engineers and military police from an infantry division.

Late in the afternoon of June 5 we left England in a convoy bound for "Omaha Beach," which was the combat name of the designated area in which our group was to land. The Channel was rough

[Continued on page 228]

FILMING TO ORDER

Solving problems met in professional movie making

ARTHUR L. GALE, ACL

Editor's Note

Arthur L. Gale, ACL, was editor of MOVIE MAKERS *from 1932 to 1944. For the past twelve months he has been engaged, as a partner of Willard Pictures, of New York City, in the production of movies—both 35mm. and 16mm.—for various serious purposes, including films made for the United States government and for industry.* MOVIE MAKERS *asked Mr. Gale to tell its readers something of what he has been doing, so that his many old friends might have a word of his recent activities. This discussion is the result of that request.*

LARGE studio sets are equipped with plenty of 5000 watt lamps, many 2000 watt "kegs" and more 750 watt spots than you could count. In one production recently filmed, a 150 ampere arc was included, in addition to a whole forest of lighting units. When one looks at this equipment, it might strike the average movie maker as rather odd to see an American Society of Cinematographers cameraman lighting a set with four or five "inky dinks," equipment that any amateur could own and store.

But this is exactly what you do see occasionally, for some sets require many lighting units and others require but a few. The competent professional uses only what he needs, and some of the shots that are made with limited lighting equipment are more attractive than the broadly illuminated scenes. It is all in the art of lighting, and skill and good taste are the factors that decide the quality of the scene, regardless of the amount of equipment.

An enormous amount of lighting equipment is sometimes necessary, and there is no doubt that the facility of using overhead lights, mounted on "catwalks" above the set, gives the professional cameraman a great advantage over his amateur brother. He also has special facilities, such as the 150 ampere arc used on our recent production. This unit, with supplementary lighting, made it possible to match studio scenes with location shots taken aboard a ship. In that particular case, it was necessary to "intercut" between scenes taken aboard ship in open sunlight and scenes filmed on a studio set, which exactly reproduced the exterior location. It was necessary that the overall density of the two sets of negative be exactly similar, and it was necessary that the shadows in the two sets of scenes be similar in depth and size. The 150 ampere arc made this possible, and nobody could detect the difference between the two sets of scenes.

But such elaborate production setups are required only to meet special problems. They do not in themselves produce artistic quality. The professional, like the amateur, can create beautiful motion pictures with a minimum of lighting equipment.

In other fields, it is less practical to make direct comparison between the amateur, working for the fun of it in his leisure, and the professional. Whereas the amateur has the advantage of choosing his subject, selecting the time when he wants to film and developing his subject to a greater or lesser extent depending upon his interest in it, the professional works to order and must solve every problem he meets. He cannot eliminate hurdles simply by removing them. If an amateur finds a proposed sequence difficult, he can change his mind and substitute something else, but the profes- [Continued on page 230]

Photographs by Willard Pictures

• **Left, studio scene during production of *Black Magic*, 35mm. film made by Willard Pictures for 16mm. release; center, closeup of mythical character in story; right, conversation scene.**

SUBTITLES BY DOUBLE EXPOSURE

The technique of making them

WILLIAM W. VINCENT, jr., ACL

NOT having equipment or funds to add the spoken word to their films, most amateurs are forced to depend on various kinds of subtitles to give the needed information to round out their pictures. In certain types of films, plain subtitles may tend to break the even flow of continuity. In that event, subtitles with backgrounds of actual scenes may offer greater smoothness. Far from destroying the mood or tempo of a picture, they can actually add to it.

These titles with scenic backgrounds can be made by placing letters on a pane of glass or on a mirror, but either method has many limitations. By far the most flexible and, in the long run, the most satisfactory method of creating them is by double exposing. This method makes it necessary to expose the same film footage twice, once for the title wording and once more for the background.

There are so many different kinds of cameras and films and so many varieties of title letters and methods for setting them up and centering them that a detailed procedure cannot be given for all of them. Let us, instead, try to state the principles involved that can be applied generally.

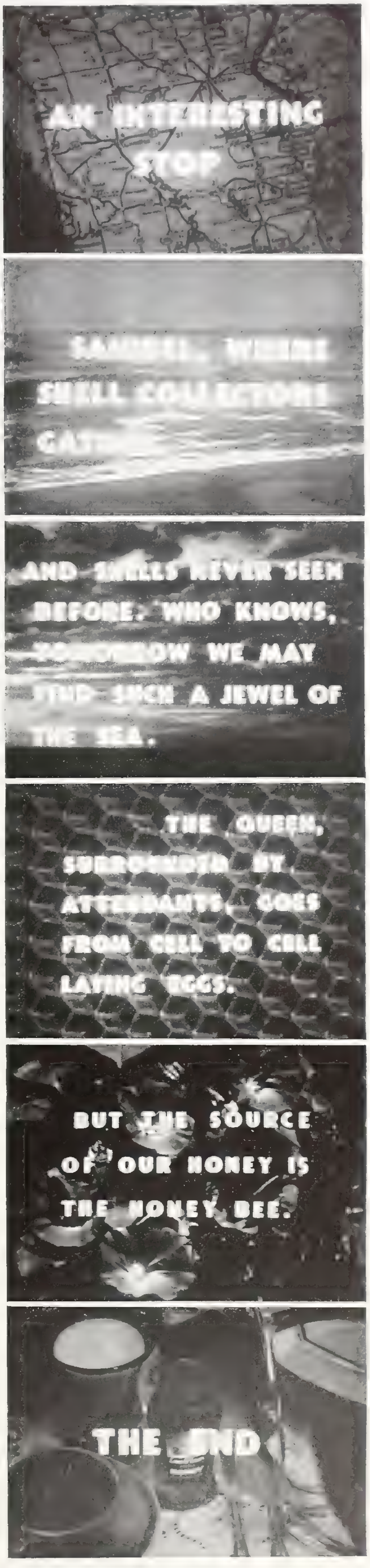
Since we must expose the same film twice, our first search must be for a method of measuring the film used for each title and of rewinding the footage back to its original starting place for the second exposure. For those who have cameras equipped with frame counters and backwinds, the procedure is so simple and obvious that it needs no explanation. For filmers whose cameras do not have these refinements, the procedure is still simple.

First, a starting point for the double exposure must be marked on the film in some way. You can punch a hole or a notch in it or tie a thread in a sprocket hole; the marker should be one that can easily be identified by touch in darkness. If you do not like to work in darkness, you can take a new roll of film, make a pencil mark on the protective leader and later run off the required footage by counting seconds. The accuracy of this method will depend on your ability to count steadily. You may prefer to use a stop watch.

Having marked the starting point, we are ready for the first exposure which records the letters. These title letters should be white. They *must* be white if color film is to be used. As white contains all colors, it is the only hue that will effect a total exposure of all layers of color film, so that none of the background scene to be filmed later will be visible in the letters. Because we wish the letters only to register on the film, they must be given for this first exposure a background that reflects very little or no light and will, therefore, not register. Black velvet is ideal for this purpose, and it can be obtained at your local drygoods store. Use even, flat lighting on the letters, and film them head on. Do not try for any trick shading or shadow effects.

The letters here referred to are the loose, separate characters that can be laid on a neutral background. Other methods [Continued on page 231]

16mm. scenes by William W. Vincent, jr., ACL


AN INTERESTING STOP
AND SHELLS NEVER SEEN BEFORE. WHO KNOWS, TOMORROW WE MAY FIND SUCH A JEWEL OF THE SEA.
THE QUEEN, SURROUNDED BY ATTENDANTS, GOES FROM CELL TO CELL LAYING EGGS.
BUT THE SOURCE OF OUR HONEY IS THE HONEY BEE.
THE END

• At right, we see, top, white letters actually exposed on white background; second, general scenic background; third, special scenic effect, matching neighboring scenes; fourth, honeycomb background, using part of larger area; fifth, natural background in low key; sixth, frame of end title in which words fade in on previous scene, which then itself fades to end.

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Metropolitan Gala

Seven hundred members and guests of the Metropolitan Motion Picture Club, ACL, crowded the Hunter College Playhouse, in New York City, for the recent annual Gala Show presented by this veteran unit early last month. Featured on the program was *In His Own Judgement*, 1944 Maxim Award winner, produced by Joseph J. Harley, ACL, a vicepresident of MMPC. Also presented on the twelve foot screen were *Windjammer*, by Sidney Moritz, ACL; *The Little Ones*, by George A. Ward, ACL; *Sunstruck*, by George Mesaros, ACL; *Snow on the Mountains*, by Robert P. Kehoe, FACL.

The club's president, Leo J. Heffernan, FACL, presided at the gathering and Colonel Roy W. Winton, ACL, managing director of the Amateur Cinema League, introduced Mr. Harley during the intermission ceremonies. Mr. Moritz served as general chairman of Gala Show arrangements, assisted by Raymond Moss, ACL, Joseph R. Samel, ACL, Israel Steigman, F. Clark Tufaro, ACL, William H. Ward and Mr. Harley on projection and sound; John R. Hefele, ACL, technical adviser; Alice L. Burnett, ACL, head usher; Ralph R. Eno, ACL, box office; Mr. Heffernan, publicity; Frank E. Gunnell, FACL, still pictures; Louis Colombo, stage manager.

Seventh for New York 8's

Three hundred members and guests of the New York City 8mm. Motion Picture Club gathered recently in the city's Hotel Pennsylvania for the group's seventh annual Guest Meeting. Seen on the club's screen were *Foxy Grandpa*, by Edward Roesken; *The Heavens Declare The Glory of God*, by S. G. Lutz, of Washington, D. C.; *The Boss Comes to Dinner*, by Ryne Zimmerman, ACL, of Milwaukee; *Tale of Two Drawers*, by G. A. Valentine; *Turf Tales*, by Leonard Bauer, jr., ACL, of the 8-16 Movie Club of Philadelphia; *The Silent Alarm*, by Ernest Kremer, ACL; *Calumet's Christmas Contest*, by Mrs. Earl Holbrook, of Los Angeles.

Arrangements for this presentation were in charge of Joseph F. Hollywood, FACL, with Vincent McGarrett serving as master of ceremonies. On the staff were Ben Spanier, ACL, and Joseph R. Samel, ACL, projection; John R. Hefele, ACL, and Joseph J. Harley, ACL, sound; Fred Furman, head usher; Brittin Boice, tickets; Archibald MacGregor, ACL, scoring.

Winnipeg aids Red Cross

The sum of a hundred and eighty dollars was paid by 720 members and guests of the Winnipeg Cine Club who attended a late benefit screening in support of the Canadian Red Cross in Manitoba's capital. Seen on the big screen of the city's Civic Auditorium were *Colorful Seasons*, by Dr. C. H. Goulden; *North Shore*, by Anne Doupe; *Pala Camp*, by A. G. Lawrence; *To Whom The Belle Told*, by Roy A. Jacobite, ACL; *Chromatic Rhapsody* and *Wildflowers*, by Robert P. Kehoe, FACL, from the League's Club Library; *Nature Studies*, by Tony Wallis; *Sauce for the Gander*, by the Calgary Movie Club. D. A. Patterson, ACL, club president, presided, with Wilfrid R. Lawson, in charge of arrangements.

Rockford elects

New officers have been elected and announced by the Rockford Movie Makers, in Illinois, as follows: Harry Eggert, ACL, president; Ferd Lofgren, first vicepresident; Paul Dahlman, second vicepresident; Edith Carlson, ACL, secretary; William Schmeling, treasurer. Appointments already made by the president, Mr. Eggert, include Fred Shute, projectionist; Algot P. Peterson, ACL, chairman picnic committee; O. O. Smith, ACL, chairman contest committee; Mr. Lofgren, chairman film study committee; Hazel Nelson, ACL, editor of the *Rockford Movie Makers News*. The new officers were formally installed at the club's Fifth Annual Banquet, held late in April at the city's Hotel Faust.

Parkchester invites

Conscience, a dramatic film story running 700 feet of 16mm. monochrome, will have its premier screening on the evening of June 14 at a public presentation to be staged by the Parkchester Cine Club in New York City. Also scheduled for the same program are *Southward*, by George Kirstein, and *Mexican Panorama*, by [Continued on page 236]

• The Bridge City Movie Club, of Logansport, Ind., has a children's party; left, Mrs. George F. Muehlhausen, ACL, president, accompanies Mrs. George L. Webb on an accordion; center, Mrs. Muehlhausen aids Dr. I. C. Watts at the projector; right, candied popcorn added to program pleases youngsters.

Photographs by Wilson Voorhees

FILMING OUT BEYOND

Using wilderness for cine locale

WARREN S. DOREMUS, ACL

MOST men follow the herd instinct and live together. Among the many reasons that justify this common practice, there is one with a slightly sardonic flavor. The more human beings congregate, the more lonely places will be left for those who love them and who are impelled to strike out for civilization's edges.

These edges are really not perimeters. They are found dotted all over the world, a fact that simplifies getting to them. There are ranges of mountains, alpine meadows and forests that shelter wild creatures and offer the beauty of flowers and the excitement of cold rushing streams. These are the wilderness—the land which man avoids, except for brief incursions.

The wilderness has been to me a place of wonder and delight. I have tried to bring it back with me, to be enjoyed in the city, with the aid of a movie camera. Since color came to the screen, the desire to film the wilderness has grown stronger. Nature's colors are centuries old, yet they are fresh each season of the year. Spring, summer, autumn or winter, the wild places call out to the eager filmer.

After many visits to lonely places with a camera and a friend or two, the idea came of using beautiful natural scenes as the locale for a film story. The tale must, itself, bring out the great difference between life as city dwellers know it and life as the wilderness conditions it. It should be uncomplicated and direct.

From this idea came *The Call of the Lonely Wood*. It is the story of a young man in search of his father, who disappeared mysteriously into the wilderness. Jon Bristol, the son, goes through difficult experiences in the woods to which he is unaccustomed. At last, he comes to understand the wide horizons that his father knew and he takes the inheritance which the dead man leaves him—the will to wander.

There are just two actors—the son and a hunter who finds him nearly frozen and nurses him to health. The film story is told by the son, as he explains to the hunter how he had been lost. In order to keep the film actively paced, it seemed obvious that some device other than titles was needed. Therefore, a dramatic narrative was prepared, phrased in the first person, as if the son were telling his own story in reminiscence. Although no attempt is made to get lip synchronization, I have been told that the effect of realism which this method gives is very strong. Music is used to heighten emotional moods.

Two of us worked on the filming, which was full of adventures, even as the film story itself. I remember one day when there came the consciousness of complete silence—something that I had never fully realized before. We and the camera were motionless, and we looked off at the peaceful view. Here was a great tract of land, bordering [Continued on page 236]

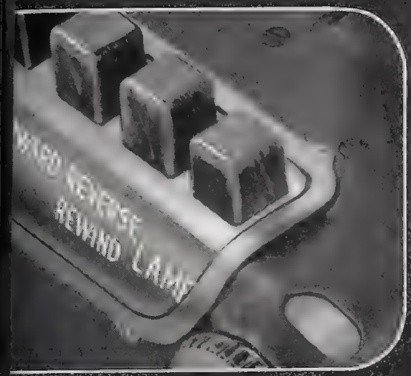
16mm scenes by Warren S. Doremus, ACL

• **Frame enlargements from *The Call of the Lonely Wood*, film of outdoor adventure made by author before he went away to war.**

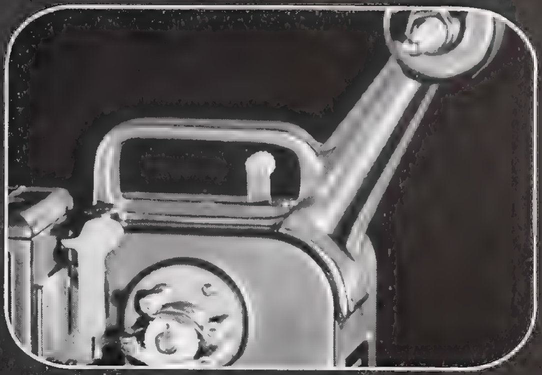
Preview of the new Kodascope Sixteen-20

IN LIMITED PRODUCTION!

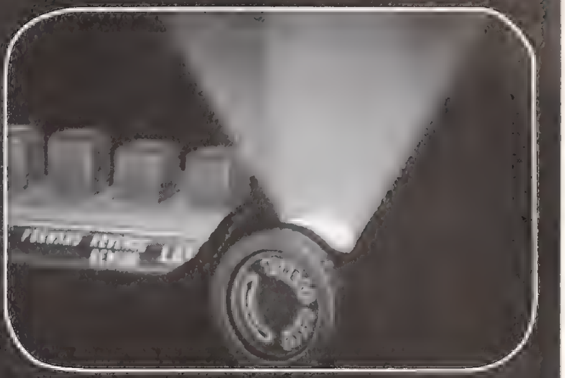
KODASCOPE SIXTEEN-20—brilliant, versatile—is equally at home in living room, clubroom, church, classroom, or auditorium.



at Your Finger Tips—Push-button of all major functions automatically ites incorrect operation; lamp cannot ed on until mechanism is operating. e "Off" button and all functions cease.

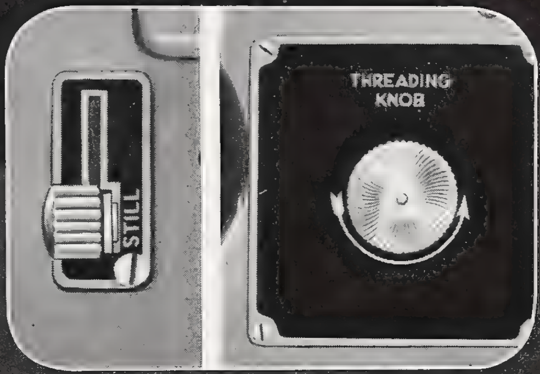


Drive Shafts Are Enclosed—Both the supply and take-up film reels are driven by means of flexible shafts completely enclosed within the reel arms, assuring quiet, positive operation throughout a long, trouble-free life.

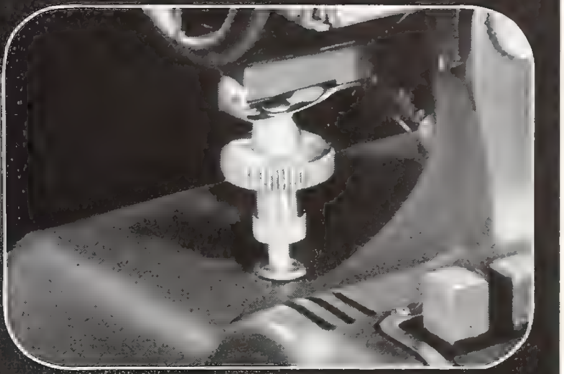


Light—Where, When, You Need It—A turn of a knob opens a port through which light streams upward to illumine the film sprockets and film gate. No need to turn on room lights for film threading.

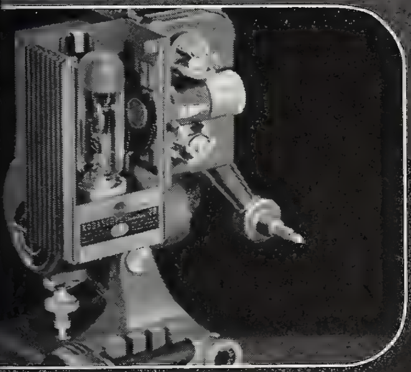
-Back" Power Cord—No storage m with this projector's "plug-in" cord! When projection is completed, matic device automatically rewinds ack into base.



"Stills"—When You Want Them—A lever halts projection for unhurried enjoyment of single "frames." *Threading Knob*—Useful in making adjustments during threading, or, if needed, during "still" projection.



Tilting—Up or Down—Conveniently placed, easy and positive in action, the Sixteen-20's tilting device makes it easy to frame your movies on screens placed above or below level of projector.



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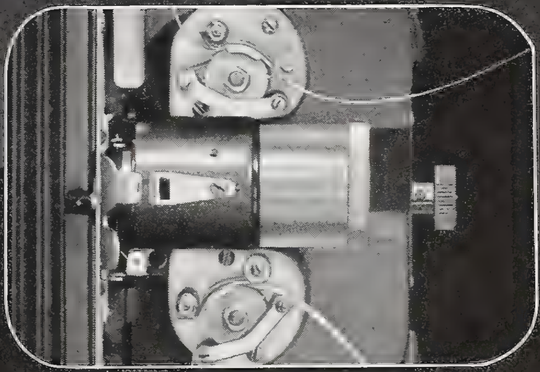
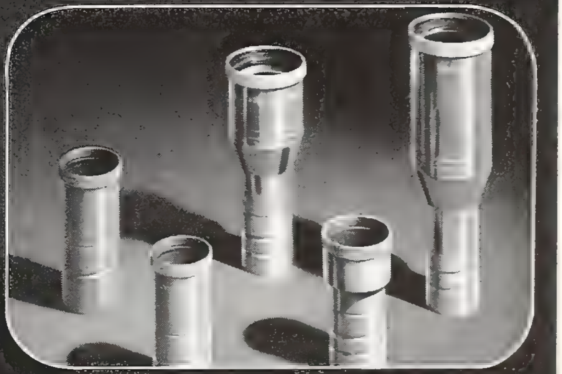


Threading—Simple the First Time—The few threading adjustments to be made are so simple and positive that you're at home with this projector the first time you use it.



Tailor-Made Projection—Kodascope Sixteen-20, regularly equipped with a splendid 50-mm. (2-inch) f/1.6 lens and 750-watt lamp, $174.50. For extra long or unusually short throws there are five accessory lenses —and a 1000-watt lamp is available.

YOUR CINÉ-KODAK DEALER HAS THE FULL STORY

KODAK is, of course, on war work almost exclusively; but the Government has recently approved the production of a limited number of the new Kodascope Sixteen-20's, most of which are being supplied on priorities to schools and business organizations. Keep in touch with your Ciné-Kodak dealer—you may be getting your Sixteen-20 sooner than you think.

EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.

Ciné-
Kodak

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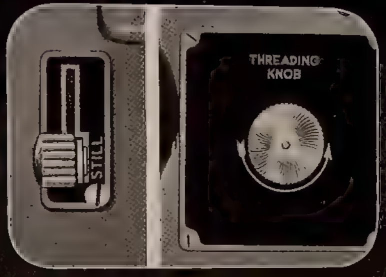

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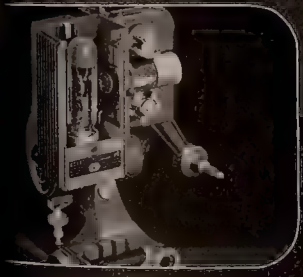

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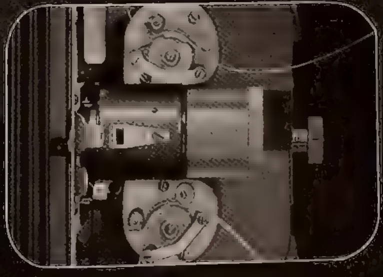

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EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.

Ciné-Kodak

The Clinic

Technical comment and timely topics for the amateur

Wire framed view

G. A. Gauld, A C L, offers this suggestion for view finding. "Many are the devices," he writes, "contrived to overcome camera finder parallax, but perhaps yet one more, suggested by the reflex camera, will not come amiss.

"In certain classes of closeup work, it is a big advantage actually to *see* the subject to be filmed, not as a miniature in the finder, but full size as seen directly by the eye. The very simple device illustrated in the sketch on this page makes this full vision possible right up to the moment of pressing the starter button.

"A baseboard about two and a half feet long is made. It need not be heavy, and a section of two inch by five eighths inch board will probably be quite strong enough. Provision for mounting the camera at one end is made, and wooden strips are glued into place to insure that the camera will always be replaced in the same position. At the other end, a frame in thick wire is fixed, to include exactly the field of view of the camera. The field of view may be determined in the following way.

"A sheet of paper, on which horizontal and vertical lines have been ruled and numbered at the bottom and one side, is set up at the end of the baseboard, and a few frames are shot. Observation of these, when they are processed, will enable a wire frame of correct size to be made and set up in position.

"Now, it is clear that, if the cameraman could place his eye in the position of the camera lens, he would see through the wire frame the exact field covered by that lens. This feat is achieved by a mirror. Immediately in front of the camera lens, two side pieces are fixed, as shown in the sketch, containing a slot cut at an angle of forty five degrees to the optical axis. A bridge piece is fixed at the top, containing a peephole. It is important that this peephole should be approximately the same distance from the center of the mirror, when it is inserted in the slots, as the distance from the center of the mirror to the center of the camera lens. This relationship keeps the angle of view via the mirror the same as the angle of view of the camera.

"The 'gadget' is completed by providing a tripod bush about the point of balance, so that the whole affair may be mounted on a camera tripod.

"In use, a strip of mirror glass is inserted in the forty five degree slots; by observing the frame field through the peephole, the device is lined up on the subject to be shot, the sighting being accurate for *any* distance from the camera. The mirror can be pulled out of the slots in half a second, and the camera button may be pressed in the sure knowledge that the subject will be accurately centered on the screen when the film is subsequently run through the projector."

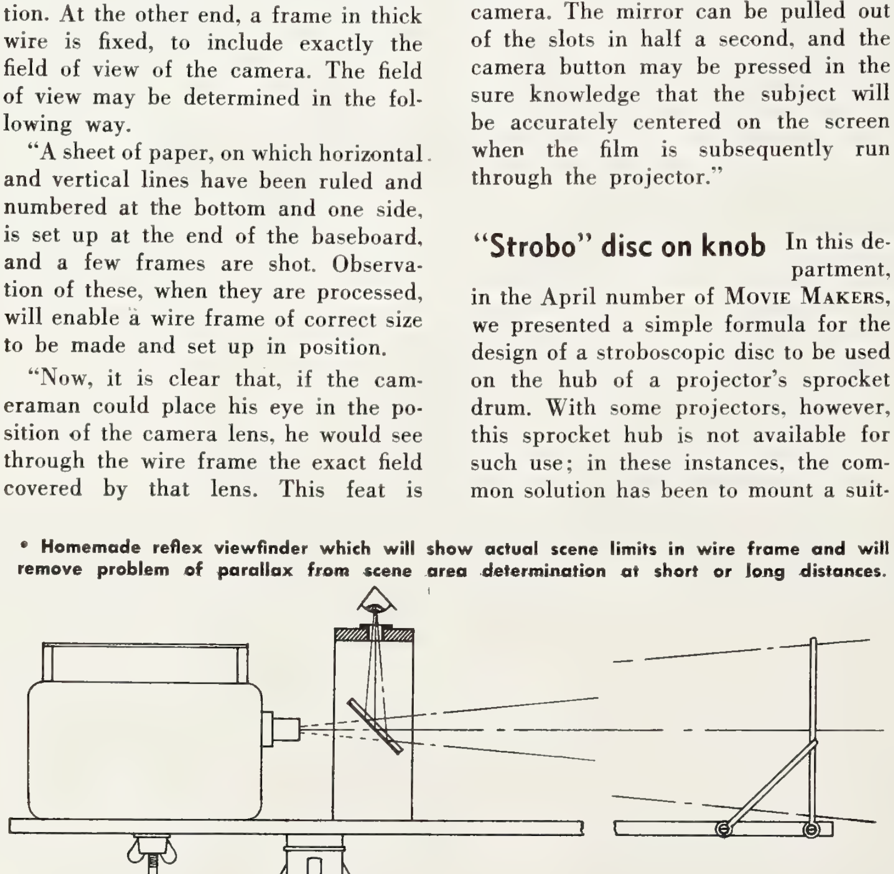
"Strobo" disc on knob

In this department, in the April number of MOVIE MAKERS, we presented a simple formula for the design of a stroboscopic disc to be used on the hub of a projector's sprocket drum. With some projectors, however, this sprocket hub is not available for such use; in these instances, the common solution has been to mount a suitable disc on the face of the hand turning (or testing) knob of the projector. A different—and still simpler—formula should be used in calculating the correct design of a stroboscopic disc so mounted. It is:

$$\text{Number of black segments equals } \frac{2 \times \text{current cycle}}{\text{Number of revolutions of knob passing the number of frames of desired speed}}$$

In other words—in interpretation of the lower factor—if a sixteen frame a second disc is desired, the correct divisor would be the number of revolutions made by the turning knob in passing sixteen frames through the projector—and in like manner for all other desired projection speeds.

• Homemade reflex viewfinder which will show actual scene limits in wire frame and will remove problem of parallax from scene area determination at short or long distances.



Projector data

A complete file of the data necessary to compute the design of a stroboscopic disc for any 8mm. or 16mm. projector is now on hand at Amateur Cinema League headquarters. This file includes figures for various machines that give the number of frames passed by one revolution of the sprocket, the number of revolutions made by the hand turning knob in passing sixteen frames of film and information as to whether the sprocket hub is suitable for the attachment of a stroboscopic disc. In making inquiries regarding these data, be sure to mention the model (as well as make) of your projector and the frames a second speed you wish the disc to maintain.

Kodachrome borders

The human mind has the power to reject what seems to be non-essential in a scene observed by the human eye and to concentrate its attention on what is the chief object of interest. When that scene has been recorded by the camera's lens and is projected on a screen, the mind finds it harder to make these eliminations, and it tends to be confused by the presence on the screen of things of which it would not be aware in the actual scene.

Kodachrome filmers have found that their footage will strike beholders as "more natural," if the scene is so composed that unimportant things in the

[Continued on page 226]

PRACTICAL FILMS

The general movie used for various purposes

SEE AUSTIN!

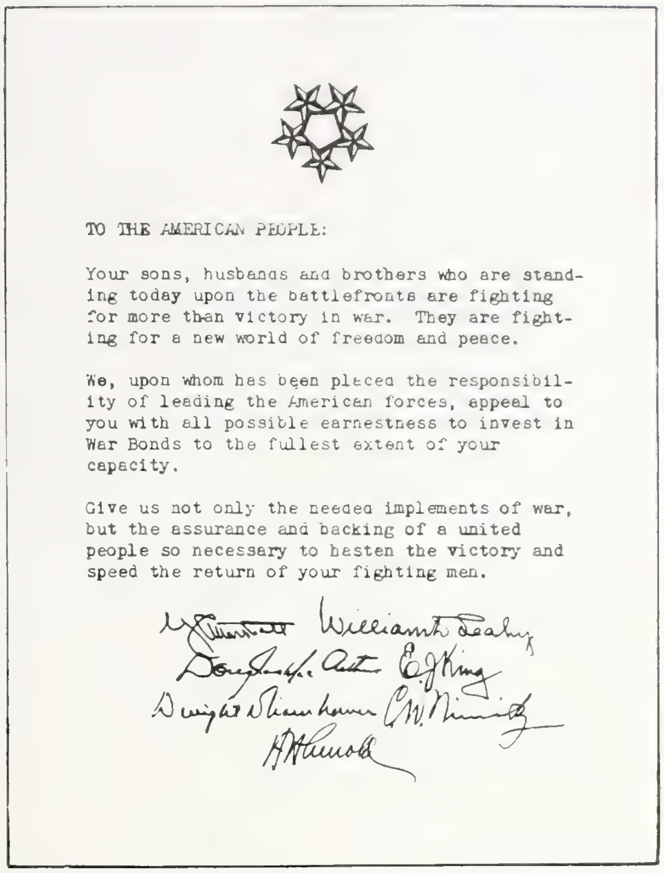
Hello Neighbor, 16mm. sound on film, in color, filmed by C. E. Bock, ACL, of Austin, Texas, runs thirty minutes. The picture is designed to introduce and acquaint the newcomer with Mr. Bock's city. Through a visit to it and the surrounding country, by film, looking at points of interest, historical shrines and spots of rare beauty, he is made to know the city that is to be his new home. The film includes such places as the O. Henry Museum, the State capitol, the governor's mansion and beautiful Austin Lake. The movie is also to be used in schools, to acquaint students with the capital city of Texas.

REMEMBER THESE FACES

Newspapers have reported that ninety eight percent of men wounded in battle will be brought back to life and safety. In *Remember These Faces*, the 16mm. sound on film, black and white production released by the Motion Picture and Special Events Section of the War Finance Division of the United States Treasury Department, Washington 25, D. C., we see the heroic deeds that make this statement true. Thirty yards behind the front lines. wounded men receive their first medical attention. You see wounds packed, bones splinted, plasma administered and other attentions given to the men. With the quelling of Japanese resistance, the great white hospital ships pull inshore, to take the wounded away. The more critical cases are placed in charge of the Air Transport Command for rapid movement. These men have passed the test of the battle; they have faced their price and paid it, some to the full measure. The burning statement which concludes the film is designed to impress upon audiences the necessity of playing a stout part in supporting the war by buying bonds in the Seventh War Loan.

ANIMAL HUSBANDRY

A Better Way, 16mm. sound on film, color, running thirty minutes, is obtainable from E. I. du Pont de Nemours & Company, Inc., Organic Chemicals Department, Wilmington, Del. After more than ten years of research, Delsterol, D-activated animal sterol, was developed; and, as a result, better poultry is being raised throughout the United States. The story begins with a classroom lecture on the importance of balanced diet. A student asks questions about problems raised by wartime shortages, and the class is then taken to the farms of two men where the value of Delsterol is shown in the proper care of poultry and egg production.



TO THE AMERICAN PEOPLE:

Your sons, husbands and brothers who are standing today upon the battlefronts are fighting for more than victory in war. They are fighting for a new world of freedom and peace.

We, upon whom has been placed the responsibility of leading the American forces, appeal to you with all possible earnestness to invest in War Bonds to the fullest extent of your capacity.

Give us not only the needed implements of war, but the assurance and backing of a united people so necessary to hasten the victory and speed the return of your fighting men.

William D Leahy
Douglas MacArthur
EJKing
Dwight D Eisenhower
CW Nimitz
HHArnold

• **Letter from the Five Star Generals and Admirals of the United States which, with special films, makes Seventh War Loan public appeal.**

INCENTIVE FILMS

The United States Navy Department has released three new 16mm. black and white films, planned to throw light on the present Eastern war situation and to prepare war workers for the task ahead in the South Pacific. The three films, obtainable for group showings from the Industrial Incentive Division, Navy Department, 2118 Massachusetts Avenue, N.W., Washington 25, D. C., are *Pacific Milk Run*, emphasizing the importance of the clean up operations being performed on the quarter million of Japanese soldiers that have been by passed in the island to island fighting by the Marine Corps; *Brought to Action*, the heroic attack on the Japanese fleet under the direction of Admiral of the Fleet Chester W. Nimitz, which turned the Pacific tide of battle; *Corregidor to Iwo Jima*, showing the costly advance through the Pacific to Iwo Jima and the thrilling, though tragic, taking of Mount Suribachi. These films are intended to prepare war workers and civilians in general for the fanatical struggle to which the United States is committed in the Far East.

STEADINESS

All Work and No Play is the title of a 16mm., black and white sound film, released by The Princeton Film Center, Princeton, N. J. Produced by the Boots Aircraft Corporation, it shows how specially designed self locking nuts serve in combating vibration which is one of the greatest problems in the production of high powered airplanes and machinery. The fast moving film contains combat scenes, together with a clear explanation of the principle of self locking nuts and how they are produced.

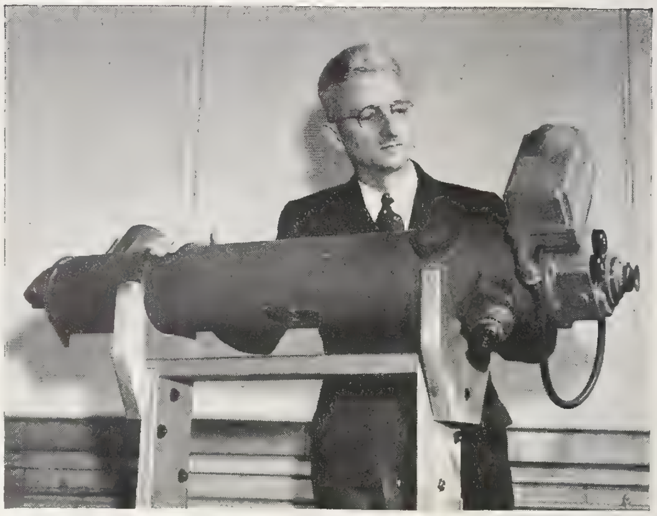
NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

D. E. B. STEVENSON, ACL

Eastman range finder A new type of range finder, fundamentally different in optical design from any now in use, has been developed and is being manufactured exclusively by the Eastman Kodak Company. The M-10 or "Mihalyi range finder," named for Joseph Mihalyi, Eastman engineer and its designer, is mounted on the director, the computing device used with 40mm. anti-aircraft guns, and it is especially effective against "strafing" and low flying enemy planes. It is expected to be effective against certain types of robot bombs as well. The device consists of two telescopes that give two images each. One is the "spotter" and the other, the "ranger." When coincidence is obtained, the device marks the paths of tracer bullets to the target and aids in correcting any defaults of aiming. The principle is based on the use of complementary colors, and the two instruments must be brought in conjunction, to have correct aim.

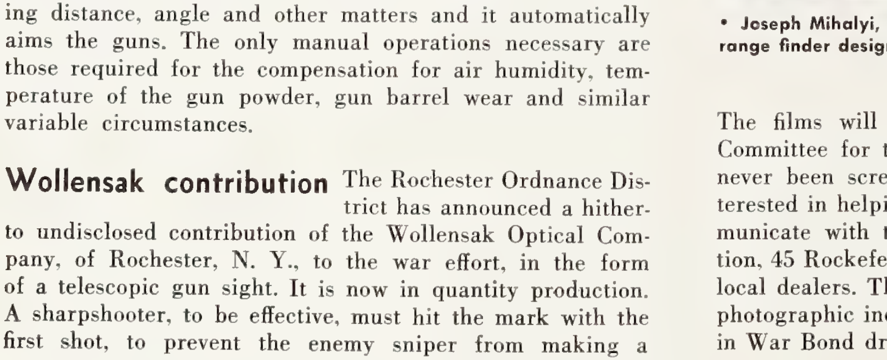
The director to which the finder is attached is a marvel of electrical complexity. It supplies data electrically covering distance, angle and other matters and it automatically aims the guns. The only manual operations necessary are those required for the compensation for air humidity, temperature of the gun powder, gun barrel wear and similar variable circumstances.



• Joseph Mihalyi, engineer of Eastman Kodak Company, inspects M-10 range finder designed by him for anti-aircraft employment.

Wollensak contribution The Rochester Ordnance District has announced a hitherto undisclosed contribution of the Wollensak Optical Company, of Rochester, N. Y., to the war effort, in the form of a telescopic gun sight. It is now in quantity production. A sharpshooter, to be effective, must hit the mark with the first shot, to prevent the enemy sniper from making a counter movement; and the greater his range, the more effectively does he serve in combat.

• Telescopic gun sight, devised and made by Wollensak Optical Company for United States Army; its use by marksmen in battle insures greater probability of effective counter sniper fire.



Dealers "E" Day June 7 has been announced by Theodore R. Gamble, director of the National War Finance Division of the United States Treasury Department, as the National Photographic Dealers "E" Bond Day in the Seventh War Loan. On that day War Bond movies will be shown in camera stores all over the country, to sell bonds, and dealers will receive credit for their efforts. The films will be supplied through the National 16mm. Committee for the Seventh War Loan; many of them have never been screened before, in public showings. Clubs interested in helping to make the event successful should communicate with the National Photographic Dealers Association, 45 Rockefeller Plaza, New York 20, N. Y., or with their local dealers. This cooperation marks the first time that the photographic industry has been asked to take an active part in War Bond drives and the sale of "E" bonds.

Bond film preview The National 16mm. War Loan Committee gave early in May a preview in New York City of one United States Army and two United States Navy films which are in use in the present Seventh War Loan campaign. The Army film, *Action at Anguar*, in one reel, is a very well prepared running story of the Eighty first Division's actions in the Palau Islands. It shows very vividly and in well constructed continuity the the work of a division in island warfare. The Navy films, *Midnight* and *Mission Completed*, present bits of naval action in many places. These pictures, designed to urge audiences to buy Series E bonds, are excellent examples of military reporting. They are available in black and white 16mm. sound from all State motion picture chairmen of Seventh War Loan State war finance committees. Horace O. Jones and Murray Goodman, chairman and secretary of the National 16mm. War Loan Committee spoke preceding the New York City preview.

E. K. and television The Eastman Kodak Company has made this statement with

[Continued on page 238]

WASHINGTON FILM NEWS

WILLIAM M. NELSON

MOVIES AND THE CONFERENCE

As we go to press this month, a group of gentlemen in San Francisco is devoting long days and nights to arguing about peace.

Along with 140 million other Americans, we hope that the efforts of the delegates will be successful and that the results of the San Francisco Conference will prove that human beings have attained a degree of civilization which makes intelligence devoted to constructive planning as fruitful as that given over to wide scale destruction.

It will probably require the perspective of months and years to evaluate fully the work and accomplishments of the delegates now meeting. But whatever may be the judgment of the future on other aspects of their efforts, one fact now apparent will remain unaltered: the San Francisco Conference is the best reported meeting of its kind, in all of recorded history. And not a little of the credit for this reporting is being taken by motion pictures.

Under the able guidance of State Department Press Chief Michael McDermott, several movie crews are operating to cover the Conference from a variety of viewpoints. The Overseas Motion Picture Division of the Office of War Information, for example, has crews in action filming material for a three or four reel picture about the Conference, for distribution abroad. The picture, intelligently, will cover the background of the Conference, and San Francisco itself, in addition to evaluating and reporting accomplishments. The same crews are undertaking special newsreel coverage for distribution abroad as part of OWI's United Newsreel. For example, French delegates' views are being aired on film for distribution in France; Chinese delegates meet frequently in front of OWI cameras for Chinese screens. In addition to overseas coverage, OWI's domestic picture bureau has a crew shooting material for a "one reeler" that will be distributed in this country.

Nor does the United States government's coverage end with OWI. The Office of Inter-American Affairs has engaged local cameramen to obtain pictures which will be prepared for South American distribution. And, under the direction of the Official Conference Committee, a camera crew from the Office of Strategic Services is covering the Conference for the record and for posterity, obtaining material of an archival interest and character.

In addition to government coverage, the United States newsreel companies are capably represented and are reporting fully. To avoid duplication of effort, a schedule of maximum coverage and pooling of film has been worked out.

The old Alcazar theatre in San Francisco has been brushed up, renamed the "United Nations Theatre" and donated to the conferees by Twentieth Century-Fox. There the best films of all nations are shown without charge and continuously; the product screened includes much material of a so called "documentary" character. In this theatre also, daily changes of Conference newsreels are run. By flying one day's shooting to Los Angeles, processing and cutting it in the Metro Goldwyn Mayer laboratories there and flying it back to San Francisco, the newsreel companies are giving the delegates a thrilling demonstration of American efficiency by enabling them to see themselves in the United Nations Theatre the day after they appear before the newsreel cameras.

In addition to the United Nations Theatre, a 16mm. projection room has been set up in the Sir Francis Drake Hotel for use by the delegates themselves, to screen films that are presumably relevant to the purposes of the Conference.

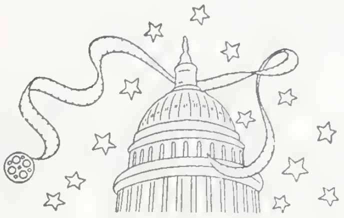
It would be well if the unprecedented movie coverage of this most important event were to reveal, to a generation from now, a group of people who met with the purpose of securing world peace, who got it, and who made it stick.

O. OF E. FINALE

The largest non-military training film program ever undertaken by the United States government will be concluded on June 30, which is the end of the current government fiscal year. We refer to the program begun in March of 1941 by the Division of Visual Aids of the United States Office of Education.

When it started, this program undertook to plan and supervise the making, by commercial film producers, of some forty eight film units about subjects calculated to expedite the training of war workers, in fields where rapid training was badly needed. That the program filled a large need is indicated by the fact that in June, 1942, the O. of E. was granted an appropriation sufficient to cover the production of an additional 150 film units, and in June, 1943, received still another appropriation for 300 more units.

Most of the "film units" produced consisted of a motion picture, a silent slide film and a training manual or booklet. The commercial producers bidding for the work undertook to produce all three of these elements, at prices that were generally far below their regular fees for commercial production. The film units were then sold outright to plants, schools and to any one else who desired them. Selling prints of the films outright (at extremely moderate prices) proved to be the only way to solve the problem of enabling those using the films to have them on hand whenever they were needed. It also eliminated the necessity for setting up a distribution unit within the Office of Education.



Thanks to the systematic mind and administrative skill of Dr. Seerley Reid, who is chiefly responsible for systematizing the large volume of work that the Office of Education was required to handle, figures on the overall program are now available. While not staggering, these figures indicate efficient production (from the Government's standpoint) and a justifiably large use of the film packages by those for whom they were intended. They reveal, *in toto*, that about 450 film units were produced, at a rate of about two units a week, under the supervision of a staff of Visual Aids and Technical Specialists that at no time numbered more than sixteen.

These 450 units (approximately) were turned out by thirty five commercial producers, a creditable average of about thirteen for each producer. About a quarter of the films deal with machine shop training. The other subjects in the series (mentioned in descending order, according to the number of films produced on each subject) are aircraft work, shipbuilding, wood machining, general engineering, electrical work, problems in supervision, nursing, foundry practice, refrigeration servicing, farm work, plastics, welding, optical craftsmanship, automotive operation and maintenance and accessories assembly.

The Office of Education, with commendable foresight, treated all the subjects without making any direct mention of the war. As a result of this fact, and also because the techniques shown in the various films are up to date, the

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Efficient or effective?

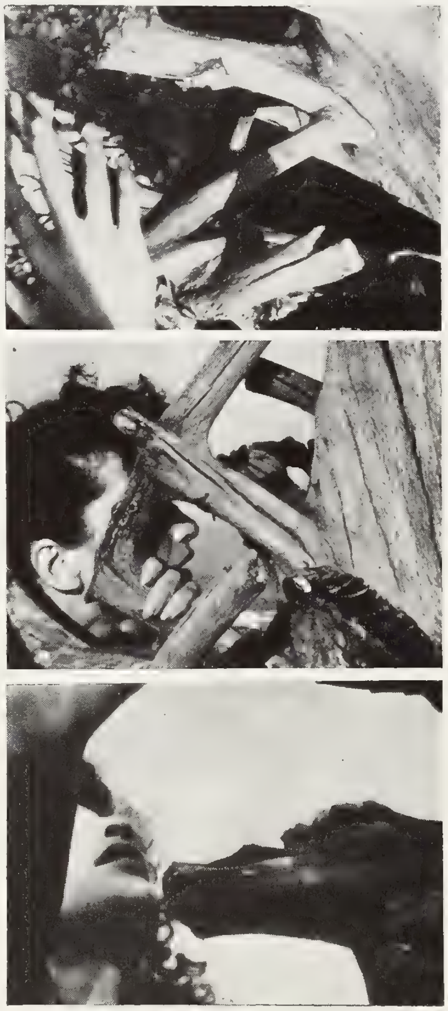
[Continued from page 211]

ing the point of view of the eye, we shall see readily that any departure from a position with which the eye could easily identify itself must be handled with great care. The exaggerations of a very low angle are effective in conveying a sense of the power of a person or object, but the filmer must make sure that the impression will be, "What a tall man!" and not "What a low angle!"

Angles are very useful to emphasize direction of movement and to extend actual space. In the film, *At Land,* I wanted to increase the time that was required for a girl to climb a dead tree trunk. The first shot was made from a high angle, showing the ground beneath and the girl climbing upward. The second shot was made with a level camera, and it showed a horizon—part land and part sky—with the girl climbing into the scene and on out of it. The third shot, from a low angle, showed only sky in the background, and again the girl climbed into the scene and up through it. The same section of the tree trunk was used for each shot, and the whole action in each of the scenes took place only about three feet from the ground. Yet, because of the succession of viewpoints, one gained the impression on the screen that the girl climbed from the ground, up through eye level and still upward over the head of the beholder—or over the camera's eye.

Angles can establish relationships between people or objects. The conversation of two persons becomes more convincing if A is filmed from slightly to the side and from behind B (with B or a part of B's face in the foreground) and if the method is reversed to film B. Angles can produce extension of action if they are combined with imaginative editing. A person can be filmed reaching for something, with the camera at an angle behind him, so that his arm stretches away from the camera, reaching to the edge of the scene. We then see a shot taken with the camera in front of the person, which shows the object of his reach dominant in the scene and his arm coming toward it and toward the camera. The movements of the arm would actually overlap. That is, in the second movement, the arm would cover part of the same area that it covered in the first, but the difference in angle would make the movement appear on the screen to be continuous rather than repetitive.

The scene area. Another important factor in effective framing is the determination of the scene area. It involves both the selection of the lens to be used and the distance of the subject from the camera. This determination also depends upon the emotional intent, because what is included in a scene will affect the emotion aroused by it. If a person or an object is of primary importance, a closeup is in order, as it concentrates the entire attention of the audience on a facial expression or a particular object, eliminating meaningless and distracting details. Too often a person is so filmed that he is seen from the head down to the waist, even if the face alone is important. But the decision of what to include or reject is a delicate one, since, under some conditions, the clothes worn by an actor—or the movement of his clothes in the wind, for instance—may make a real contribution to the mood of the scene.



• **Angles from sequence, in order from top to bottom, showing climbing scene on beach.**

Sometimes a clear relationship should be established between objects in the scene or between a person and the landscape. Here, a long, inclusive shot would be needed. Again, both the facial expression of an actor and the locale in which he is placed should be evident. The combination of closeup and more extended view is best filmed with a wide angle lens, as it preserves the size and clarity both of the distant background and of the actor close to the camera.

Decisions about scene area and the lens to be used in recording it have real weight in film planning, and they should not be made arbitrarily or superficially.

Movement within the scene. Movement can be given an increased emotional effect, depending on the relation between the moving object and the background of the scene. If it is desired to accentuate the effect of any movement by a marked increase in what would be its normal speed on the screen, it can be remembered that the more nearly at a right angle to the camera the movement takes place, the more quickly will the moving object travel from one side of the scene to another. Consequently, if a person passes through the scene close to the camera and directly across the scene, he will appear on the screen to be moving more rapidly and determinedly than if he is filmed in a long shot and if he moves at an acute angle.

If the *fact* of moving is what the filmer wants to emphasize, this right angled direction will be helpful. It can also serve to give the impression of extended traversing, without actually covering large areas. A series of closeups in which a figure passes through the scene, filmed from angles that will conceal the repetitiousness of the background and edited with a continuity of direction and movement, will create a screen impression of increased travel.

Maybe emphasis is sought for the destination of the movement or the conditions surrounding it. Then it would be most effective to include the destination or condition in the scene, either by a long shot which includes both the person and the place, or by pointing the camera at the condition—such as a stony, tortuous path—and letting just the feet of the actor move through the scene. To render the loneliness of a man on a beach, a long shot in which he is small and the background is dominant would be very effective. If a man is angry and we wish to show his determination to walk out of the scene, a long shot in which he recedes from the camera, diminishing in size as the distance increases, would convey the emotional intent.

In these situations the selection of the lens from the standpoint of the perspective which it affords is of primary importance. The wide angle lens, with its exaggerated perspective, will make the man diminish in size and recede in distance much more rapidly—that is, taking only a relatively short film footage—than would a longer focal length lens, in the use of which the person would have to walk for some time while the camera is running, before he would appear on the screen to have gone far away.

The moving camera. All these considerations have dealt with the effective use of framing when the camera is itself stationary. The possibilities of truly effective framing with a moving camera are most interesting, especially if we remember that the camera can be considered as an eye, and that an eye is part of a mobile body, a body whose direction and speed are often motivated by what the eye sees.

In the "dolly shot," where the camera is most completely mobile, we can achieve a purely cinematic effect, in the sense that the dolly shot can create on the screen apparent motion in the scene which did not take place in reality, but motion which serves an effective emotional purpose. A painting or a photograph can, if necessary, give you a fairly accurate idea of movement within the area which is presented. A motion picture of the usual kind, made with a stationary camera, can show actual motion. But only the dolly shot can simulate the changing position of the moving beholder, who thus progresses both in space and in time. Although the long established movie transition of the cut from long shot, to medium shot, to closeup takes the audience along in space, it carries with it the desired unity of time only because we have come to accept a convention that this kind of sequencing is intended to represent continuous action. Actually, the cut, according to another convention and in another context, can represent an unpictured lapse of time. In the dolly shot, the illusion depends upon no convention. It is a true time and space relationship, by means of which the filmer can control not only how many spatial situations shall be presented, but, as well, the exact time in which they shall be offered. It is limited, of course, by the feasible speed and distance of the dolly's travel.

When a person sees something that interests him, he usually goes up to it to get a closer view. The dolly shot simulates the action of the curious person and it gives to the object approached a reality and an interest that transcend those supplied by usual cine transitions. It is a perfect example of the method of projecting into the movement of the camera the emotion which the filmer wants his audience to feel. In *Meshes of the Afternoon*, a number of inanimate objects were of considerable symbolic importance. Since they could not, themselves, move in an important way, their importance was created by having the camera approach them in a dolly shot. In some cases, the camera discovered them in a "pan" shot, coming to rest on the object singled out for attention. These objects achieved an active quality which is not usually thought of in connection with still life.

The dolly shot can be used not only to point up the object of interest, but also to suggest the movement of a per-

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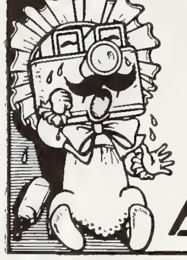

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son. In *Meshes of the Afternoon*, for example, it was necessary to bring a girl down the stairs of a two story house. Instead of filming her as she descended the stairs, the camera "dollied" down—it was carried in the hand—as if from her point of view, and her descent became a sensation of plunging, which was emotionally appropriate at that point in the picture. Although she is not seen in the shot, her presence in it is all the more real.

The much criticized "pan" shot can be given really meaningful use. The pace of the shot plays an important rôle, as does the lens that is employed. A panorama executed with a wide angle lens will convey a much more leisurely and relaxed impression than one made with a long focus lens—even if the filmer covered the same total area and moved the camera at the same speed. The wide angle lens, by including a greater area at all times, gives the sort of overall picture which projects the sensation of the unhurried, wandering eye. The long focus lens, on the other hand, introduces one surprising detail after another, with relative rapidity, thus creating a sense of tension or search. The pace of the "pan" can be even further exploited for special situations. If, for example, a fire broke out and a person were desperately looking for something with which to extinguish it, his eye would slur from one object to another very rapidly, and a very quick, blurred panorama, culminating in a rapid succession of montage like cuts, would be more effective in conveying the sense of urgency than would a "pan" which dutifully permitted each inch over which it passed to register with equal emphasis. Here, the way the camera moves contains within itself the reason why it moves, and the rapidity conveys the sense of urgency. Similarly, a slow "pan" conveys the boredom or the laziness of the eye which looks for something to amuse it.

The "swing pan" (also called the "swish pan") can be considered either as an extension of the simple panorama or as an entirely independent development. In *Meshes of the Afternoon* there is a sequence in which a girl, running rapidly, is trying to catch up with another person who, it happens, walks in slow motion. The sequence is made in this way. There is first a slow motion shot, from behind, of the person followed. The camera watches him for a moment, as he walks away from it; then it swings very rapidly to the left. The scene cuts to a shot which begins with another rapid swing to the left, coming to a stop on the girl who runs toward the camera at normal speed and on out of the scene. This action is repeated several times, with the person who moves in slow motion shown farther from the camera each time. Here the "swing pan" (made by cutting the film at the point where the rapid swing blurs out the objects) performs a number of functions. First, it gives the illusion of merely condensing the space which could be covered by a simple panorama. From a practical viewpoint, it allows a change of camera speed; it makes possible the filming of each of the persons on different days (a necessity in this instance); it permits the repeated use of the same stretch of road; it creates a "chase" relationship (including the illusion that the girl could not catch up with the other person) and a "chase" timing between the two persons which would otherwise have been very difficult to achieve.

The possibilities of the moving camera are infinite. There can be the scene that tilts from side to side, suggesting a rocking motion. There can be the panorama which catches up with another moving object, giving the sense of pursuit or discovery on the part of the audience.

The search for effectiveness—beyond mere efficiency—marks the truly alert filmer. Whatever the camera does—whether it moves or stands still, shows much area or little—it will be effective only if each technical device is employed for a real purpose and not because it is a curious and interesting thing in itself. It can never be used successfully without thought. It should always convey in visual and cinematic terms the emotion or idea which is required at just that precise point in the plan of the film. Clear, creative thinking and an exact use of equipment produce good movies.

The clinic

[Continued from page 220]

background—especially near the borders of the screen—are not present. They have learned to examine a scene to be filmed in color with especial attention to the possible appearance of distracting elements in the projected picture. Not only do they give thought to the general guides to good composition for all pictures, monochromatic or colored; they also watch the borders of the scene in the viewfinder for objects and colors that will bring confusion to the screen.

Getting rid of these unwanted parts of a scene cannot be taken care of entirely by the control of light, because colors may be so falsified by this method that they will be equally distracting, even if they are thrown into shadow. The only certain way to make Kodachrome filming artistically selective is to make sure that, in the scene to be filmed, distractions are absent. Hard, yes, in many instances; but the rewards of excellent Kodachrome scenes are adequate compensation for watching the borders.

Annual meeting of the ACL

THE nineteenth annual meeting of Amateur Cinema League, Inc., was held May 9 at the League's headquarters in New York City. Four directors were reelected for an additional term of three years; they are John V. Hansen, FACL, Stephen F. Voorhees, FACL, Ethelbert Warfield, ACL, and Roy W. Winton, ACL.

Reports presented at the meeting indicate that the membership of the League is keeping at an even status and that subscriptions to MOVIE MAKERS have shown a thirty four percent increase in the last year. Both members and subscribers would increase much more, were it not for the shortage of print paper. The financial situation of the League is excellent.

At the annual meeting of the League's Board of Directors, held following the members meeting, officers were reelected for another two years. They are Mr. Voorhees, President, Mr. Hansen, vicepresident, Mr. Warfield, treasurer, and Colonel Winton, managing director and secretary. The Executive Committee, consisting of the officers and C. R. Dooley, ACL, was reelected for another year. Three persons were elected by the Board to the League's Fellowship. They will be presented formally to the public in July MOVIE MAKERS.

Two girls and a dog

[Continued from page 212]

dog, we see her excitedly pulling and tugging on the rope, finally breaking loose and rushing at breakneck speed down the street in the direction which the children took. Now come scenes of Arlene still picking her flowers and the baby fast asleep beneath the bush. Lassie is shown in various spots where the children went by; then she reaches the empty wagon. She sniffs in the wagon and, in a moment, is off in a rush into the fields. Arlene now comes down the pathway toward the empty wagon. As she nears it, she suddenly stops in fright as she sees that Terry is gone. She bursts into tears (shown in large, full face closeup) as she wonders where the baby went. She then turns from the wagon, calls out and rushes among the bushes and trees, weeping and calling, "Terry—Terry!" A closeup emphasizes her terror. Lassie runs swiftly through the fields and bushes and finally comes to the shrub by which the baby is sleeping. She looks benignly from behind the bush down at the sleeping baby, licks Terry's face and then lies down beside her. This action is shown in large closeups

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—the baby resting peacefully and the dog, with the rope still dangling around her neck, lying protectively beside Terry. We again show Arlene still calling to Terry and occasionally listening for a reply. The dog pricks up her ears and barks a joyous answer. Arlene hears Lassie—we show a large closeup of her face. She runs toward the sound. The barking arouses the sleeping baby, and she sits up, rested and none the worse for her escapade. Arlene arrives and hugs Lassie in happy appreciation of her help. The next scene shows the trio coming back down the path, the dog merrily tripping along. Arlene then puts Terry into the wagon, and the final scene shows all three going down the street, Lassie beside Arlene, homeward bound, as the sky begins to darken, showing the approach of nightfall.

Does this simple story seem to be too difficult to film? Very likely it would have been too difficult for us if we had not kept a few simple methods in mind. Here they are.

To make a movie like ours, one must have absolute "finger-tip control" of both children and pets. When they are told to do something, one must be able to rely on them to do it to the best of their ability. We think that the various scenes should be outlined exactly as it is planned to take them. Children tire and grow impatient quickly enough without a director's wasting time deciding upon a scene while they are idle and expectant.

In controlling children in movies, the most important rule is—*no spectators!* If somebody is watching them, they will never concentrate entirely upon what you want them to do. Next in line of importance is to instruct them, very thoroughly, not to look at the camera. If necessary, your assistant should stand at one side, to draw their attention elsewhere. Explain to the children very plainly what you are trying to do; act each scene out yourself for them to watch, right down to the smallest detail. Afterward let them go through it until you are satisfied with their actions. You may waste some film in retakes, but the results will be well worth while. Small children cannot remember very long and are easily confused; so, shoot each action separately, stop to give further instructions and continue. In this way, they do not need to remember very much at one time. Do not try to keep children acting for more than about an hour and a half, as they tire very quickly and soon lose interest. After each scene, always compliment them highly and make them really feel and know how important they are in the movie. After an hour's work, a trip to the corner soda fountain will help immensely to stimulate interest for the scenes to come. If the story calls for a weeping child, we explain very thoroughly the reasons why she must cry and make every effort to get her into the proper mood. When we had a preview at our home and Arlene saw herself weeping, she remarked, "I cried well that time, didn't I, Mommie?"

The scene where the baby was shown asleep beneath the bush took up one entire afternoon. Terry always had an afternoon nap at home; however, on this afternoon, we decided to make an attempt to have her fall asleep in the field with us. We just sat and held her until she fell asleep and then, ever so gently, put her down on the grass for our scene. The resulting footage amply repaid us for all our patience.

In movies of dogs, obedience is the most important thing. The dog should willingly obey such simple commands as "Sit!", "Lie down!", "Get up!", and he should be depended upon to *stay* in a certain position or place, to come when called, and to speak or bark when asked to do so. These are the bare essentials; if your dog can do these things, there is no limit to what you can accomplish. Our dog always tries to chew up a rope if she is tied with it. We used her rope chewing in this movie and, when the rope was weak enough to break, we called her from a distance. The result was a very fast breakaway. If your dog will not chew a rope, you might persuade him by putting a little gravy on it. The rope could even be partially frayed in advance.

When we wanted Lassie to sniff in the empty wagon we merely rubbed a little sausage in its bottom; after the dog smelled it for a few seconds she was called from the path and she ran eagerly in that direction. To make the dog peek around the bush at the sleeping baby was a problem. We finally solved it by having her arrive at the bush, cutting the scene at this point and filming her again in a closeup as she looked around the bush apparently at the sleeping baby. Scenes like these necessitate careful cutting on the editing board.

To persuade Lassie to lick the baby's face, we put a little bacon grease on it before she fell asleep. When the dog came to the baby, she licked her face, and was then immediately ordered to lie down. The resulting scene was very striking.

As Arlene was calling for Terry, Lassie was supposed to bark very excitedly. To accomplish this action, the two parents pretended to struggle, and the dog went into a frenzy of barking. Getting the last scene required that the dog stay very close beside the children, as they went homeward. To get the effect, we again brought out our sausage and put a piece in each child's pocket. The hope of food caused the dog to be very alert and attentive as they went down the street. A dog should not be fed before he faces the camera, for a hungry dog is active and alert. He should be rewarded with tidbits after each successful accomplishment.

Watch your dog for unusual practices, teach him to perform these upon command and utilize them in your movies. In making canine closeups, try to build expression and alertness in his face by making odd noises or using a ringing alarm clock, as we did. Full face closeups of any animal create high interest and add much to your movies. A dog, if handled correctly, will look forward to helping with movies. We believe this to be a true statement because, when we were making this movie, our collie would jump in joy whenever we picked up the camera, as if we were going out to shoot game instead of pictures.

Do not be afraid to move in close with your camera. When you see a large, well framed closeup of your child or dog on the screen, you will begin to wonder if you have a potential Shirley Temple or a new Rin-Tin-Tin in the family.

Filming Normandy D-Day

[Continued from page 213]

that night, but I had too much on my mind to worry about the state of the weather. I lay down in my bunk and actually slept until dawn. I knew that the next day would be one that I should never forget.

Early in the morning of June 6 I came up on deck with my camera loaded and with an extra magazine of 100 feet of color film. I did not expect to have much time to do any reloading. I wondered if I should be able to hold the camera steady while I shot pictures. At 6:30 A. M., the naval barrage had stopped and, except for some noises on the beach, it was pretty quiet. The LCI's left the transport area and started toward the beach. About an hour later, we had contacted the control vessel off the shore and had received orders to beach and to disembark the troops. There was a lot of firing and noise now on the beach, but I saw nothing close enough for a picture.

At 7:40, we reached the first line of obstacles which stopped us. The soldiers started to go down the ramp and into the chest deep water where they began to wade to the beach. Many smaller landing craft were discharging, and the water was filled with wading soldiers. Those in the water were under machine gun and light artillery fire, and many of them never got to the beach. Several of the landing craft in this area hit mines and others were impaled on the outer series of obstacles.

Here was much to film. I realized

that I was shooting but was not remembering what I shot. It was too much to remember. I did not use my tripod at all during this time, for very obvious reasons. In order to keep the camera steady I usually braced it against some part of the superstructure, which served as cover. Other times, when I hand held it, I held my breath for the duration of the take. But I spent a great deal of time holding my breath while we were in on that beach, anyway, for one reason or another.

One of the incidents that I remember quite clearly occurred when our LCI was beached. Our troops were disembarking, and at the time there was quite a little small arms and machine gun fire coming over the ship. During the worst part of it, I had ducked down behind the enclosed conning platform. Our signalman, who was watching me, said, "You won't get very good pictures from there."

I got up then and aimed my camera, at the beach and started shooting. Our skipper, in order to ease my mind about the small arms fire, said, "You know our heads don't make very big targets up here, for all they can see is the tops of our helmets." I looked at him; as he said, only the top of *his* helmet stuck over the edge of the rail, but he was a short man who stood about five feet three. When I stuck *my* camera and head—or, at least, as much of it as was necessary to make the shot—over that rail, it seemed to me to make a big enough target for the entire German Army to shoot at.

This same signalman, who was wiser than I in the ways of taking a beach and who had been in the landings at Sicily and Italy, noticed one of the soldiers on the beach crawling up through the sand ahead of the other troops and then crawling back behind the sand spit where most of the soldiers were taking cover. Suddenly a plume of purple smoke appeared where the soldier had placed a demolition charge. Our observant signalman told me that I had better make a shot of this, for the smoke indicated that soon there would be a terrific explosion.

I argued with him that I had taken a shot of this same type of smoke signal on a maneuver back in England and that nothing happened, not remembering that perhaps things might be done differently on a maneuver than on a real landing. Just as I had made a bet with the signalman that nothing would happen, the demolition charge exploded. That was one shot I did not get. From that time on, I listened to any and all advice that the crew would give me and had many good shots pointed out that otherwise I should have missed.

After we had disembarked about a hundred troops, the tide, which was

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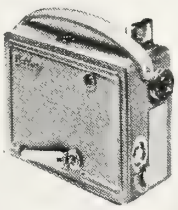

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very strong, started to swing the ship in toward the row of mined obstacles. The skipper, seeing a clear space down the beach, backed off and ran down opposite an obstacle whose mines had been detonated. He drove the ship over this and over two rows of hedgehog obstacles. This maneuver was a big help to the troops, and it aided me in getting a medium shot of them fighting on the beach. Until then I had taken nothing but long shots, besides some footage of the troops disembarking and wading ashore in the water. These soldiers were under machine gun fire, but, because of our close positions, more of them succeeded in getting to the beach.

Just as the last of the troops had gone down the ramps and into the water, the ship was hit three times in rapid succession by an anti-tank gun from a shore battery on the beach. Two of these hits were made in the pilot house and our steering gear was put out of commission as well as the bridge communication system. Our helmsman and also two other seamen were killed. Three were wounded.

I had to leave my camera for a while, because the ship was, to use a sailor's expression, all fouled up. How we came off the beach in all that fire I honestly don't know. I did not think that we should make it. However our skipper did a very good job, and, after shifting to hand steering from the emergency steering room, we backed off the beach.

I spent the next three weeks in Normandy. The nights were sometimes pretty violent from air raids, but nothing I saw in France ever matched the fury of the first day. Even if the individual incidents are blurred into inexact memories—because there was too much to fix anything clearly in mind—it is a day that I shall never forget.

Filming to order

[Continued from page 214]

sional is caught — he must wade through the obstacle and achieve his end.

A near collision between two ships at sea which occurs at night in a hurricane may look very simple on the screen. It may appear so realistic that the audience never pauses even to wonder how it can be done. But, behind such a sequence, as in the case of a recent Willard production, are weeks of research, weeks of construction of tanks and models, arrangement of wind machines, rain makers and process screen shooting. In this case, it was necessary, first, that the research department work out the mathematics involved. The models had to be built to scale; the course that they were to pursue had to be computed mathematically in relation to the camera's viewpoint and in relation to the speed of the movement of the model ships. If these proportions were incorrect, the models might not have appeared to move at all, on the one hand, or, on the other hand, might have moved so rapidly that they appeared like toys on the screen. All these factors were computed in relation to the camera speed of approximately 120 frames a second. Courses were chartered for the model ships in greater detail than if they had been transatlantic liners, for any disproportionate factor in the scene would have given the whole show away.

After the paper work was done, including the design of the models, and after the models themselves were built, it was necessary to construct a twenty five by twenty five foot tank that would hold water to a depth of approximately three feet. On the bottom of the tank, tracks were laid, following the course proposed for the model ships. The models were mounted on trucks, to fit the tracks, and were propelled by wires submerged beneath the water. A miniature wake was created for each model by pumping air and soap foam through flexible rubber tubes that travelled with the models. The cameraman and assistant were stationed with the camera in a metal gondola which also was mounted on a truck fitted to tracks on the bottom of the tank. For, to make matters more complicated, the scene of the near collision was to be presented as if seen from the bridge of another moving ship. It was necessary to make the water deeper, because the camera lens had to be positioned just three inches above water level.

Getting all parts of the equipment ready to work in unison was quite a job, for it was necessary that the models move smoothly on their tracks in relation to the men and the camera in the gondola. Take after take was required to get all factors correct, and, at the same time, other elements were needed—the right density of Nujol fog, proper illumination and realistic "waves," made by a "prop" man wielding a paddle.

All this and more went into a few seconds of screen time; for, after the model was filmed, the next step was to get fine grain prints of the appropriate density for rear projection. Then the scene was projected on a process screen in front of which was the set of the bridge of a ship, where in the foreground the actors stood, silhouetted by lighting to give the effect of night. Between the screen and the foreground set were the rain and wind machines which drove a convincing downpour across the actors and on the "open sea." The whole thing was filmed, and the final result is so realistic that no one has thought the shot to be other than an actual scene made on the high seas. But you can't risk ramming two ships together, just to make a movie shot.

Facilities such as those used in this sequence are as important to the professional producer as they would be useless and expensive to the man who operates a camera for the fun of it. But more is involved than models, process screen and large lighting units. Behind every sequence there are weeks of organization and preparation by specialists. Scripts are written and rewritten. Every scene is then analyzed, and all its requirements are listed. Experts do this "breakdown" job, and, when it is done, the planning and organization have just begun, for every second of studio or location time must be carefully planned and controlled. All this organization leads to specialization which is inevitable, and many of the people most important to a production never touch a camera, and some of them never step into the studio. There lies the greatest contrast between movie making as a profession and movie making as a hobby. In the professional field, nothing can be left to chance, for nothing is more expensive than chance, and budgets as well as camera and directorial work must be controlled accurately if pictures are to do their job.

That is why the universal expert is very rare in the larger producing organizations. One man may do nothing but design sets, another, nothing but write scripts, while a third has no other duty than handling electrical equipment. And the duties are never confused. Cameramen are not allowed to lift a lens from a case; that is the duty and the privilege of the assistant cameraman. Editors only edit, but division of labor is carried still further. Some editors handle only positive film, and other editors cut only negative. Specialization even goes so far as to "type" script writers. Some writers produce technical and scientific scripts and have the capacity of analyzing animation sequences, so that animation that really works can be written. Other writers have more experience in preparing advertising motion pictures, while still others handle dialog. There is even specialization in bookkeeping, because the cost records of a motion picture are far more complicated than those required by ordinary manufacturing.

But, in spite of the specialization, professional movie makers still get much fun out of filming, as does the amateur. There is no director, no cameraman, no script writer who is not as eager to see the picture as you are yourself when it comes back from the processing station. There is no one on the job who, like yourself, would stop at anything to make the movie better, or who is prouder of the final result. As they say here, "it is on the screen."

Subtitles by double exposure

[Continued from page 215]

will be considered later.

If you have no exposure meter, you should follow the exposure recommendations supplied with the film. If you have an exposure meter, you can place a piece of neutral gray paper (half way between black and white) on your title board and take a reading. This reading is used for the exposure of the white letters. The same results can be obtained by taking a meter reading from a piece of white paper (not glossy) and using as your lens setting that meter reading which would fall half way between the first reading and zero (which is, of course, no reading at all).

These recommendations are intended only as a guide. There is some leeway in exposure, because of the extreme contrast between the white letters and the black background, and, furthermore, tastes will probably differ. I do not like letters to be too white, because of the resulting glare on the screen in projection. Underexposure of the letters may allow the background to show through them. Overexposure can result in fuzzy, out of focus letters, due to halation. Between the two danger limits, there is room for a certain amount of individual choice. After you see your first results, you may wish to change the exposure in future work.

I use two No. 2 Photofloods in reflectors, one on each side of the camera, equally spaced at about forty five degrees to the title and three feet away. With Type A Kodachrome, I set the diaphragm at *f*/5.6. The letters employed are made of plastic.

As you film the title wordings, you should carefully record the film used for each, with your footage meter, if it is accurate enough. If you are not certain of its accuracy, you can use a stop watch and note the time for each title's exposure. Later, when you are filming the backgrounds, there will be some overlapping, where the background intended for one title will run over into another. This overlapping will be slight at first, but, as your errors will accumulate the further you go, it is likely to increase with each title. For this reason, you should allow a little extra footage of both wording and background on each title, for trimming; and perhaps it would be a good idea to use only the first part of a film roll for a few titles, until you can check on the accuracy of your timing. By so doing, you will have an easily marked starting point and will avoid accumulated overlapping. Of course, if several of your titles are to have the same background, they should be grouped

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in sequence. This grouping will eliminate the problem of overlapping, until the background changes.

Occasionally one has need for a very long title, such as that in a foreword or opening explanation. The length of the title may preclude the possibility of setting it up with separate title letters, and a printer may have to be called in. It is apparently impossible to print white letters on black paper, and to get the degree of whiteness necessary in double exposure work. But the titles can be printed in the ordinary way—black on good white paper. This printed title can be photographed with a still camera of reasonable size, and the negative can be developed in high contrast developer. You will have a transparency with white letters on an opaque background.

To shoot this title, you can set up your projection screen, and light it evenly with Photofloods. The transparency is set up in front of the screen, and the exposure is made through it toward the screen, with the camera focused on the transparency, of course. For exposure, you should take a meter reading from the screen, and set your lens from a reading half way between this first reading and zero, as has been explained before, for the white paper. If the letters in the transparency are not entirely clear and transparent, due to faulty development, you should use a lens setting a half stop to one stop wider than the meter directs, to compensate for the light that is lost, going through the transparency. As the negative will probably be rather small, a telephoto lens, extension tubes or some other means of closeup filming will be necessary. Titles made in this way with appropriate backgrounds will be so exact that you will have trouble in convincing your friends that you made them yourself.

After exposing the title wording, the film must be rewound to its original starting point. This operation can be performed by using a hand cranked film rewind in the darkroom; if an entire roll of film has been used for the titles, it can be loaded into the camera and run backward, keeping the lens covered, of course. Filmers who use 8mm. magazine cameras have an advantage, because the film can be run backward at any time, merely by turning the magazine over.

With the film rewound and back in the camera at the original starting point, all that remains of our title making is to shoot the desired backgrounds in the regular manner in which you would shoot any other scenes. The same footage or stop watch readings are used as in the original exposure. Rules for background exposure cannot be given, as they will depend entirely upon the effect desired. Of course, the necessary contrast between background and lettering must be kept in mind. I do not believe that the background should be deliberately underexposed for the purpose of providing contrast. Ample contrast can be achieved by proper choice of background and proper composition in the finder, to avoid any very light areas in that portion of the frame where the wording will appear.

Actually, the most difficult part of making double exposed titles is making up one's mind to try it. The process is not difficult; anybody can do it with any camera.

Now that we have gone into the mechanics of this method, let us consider how we should use it. Of course, we shall all have different ideas on this subject (thank Heavens!); so, I shall make only a few suggestions.

In many films, nicely worded titles on plain neat title cards are quite enough, and anything more elaborate would be out of place. But there are pictures that seem to require something more, and double exposed titles seem to offer the greatest possibilities. In choosing backgrounds, action or motion is not always necessary. For instance, a pile of books on a desk might be just the thing for a title about study, or pills and bottles, where the doctor is concerned. Indeed, where action or motion is called for, it is better to limit this action to a repetitive, general or indefinite kind, such as the motion of the surf or of rustling leaves.

Any action of a purposeful kind, that leads somewhere, will distract attention from the title wording. There will be a desire on the part of the audience to see what is happening, rather than to read the title. For the same reason, we should be wary of including people in the background. Furthermore, the background should not be filled with too much distracting detail, or attention will again be diverted. In color film, great color contrasts or too vivid colors of any kind are to be avoided. Often the background will be chosen simply to afford the least possible interruption to the sense of the picture; but, at other times, it may be used actually to add something to the continuity or to the meaning of a title. For instance, the title, *Our next stop was Santa Fe*, might have as a background the speedometer of the motor car or its revolving wheels. In this case, the background would help to bridge a gap between two sequences. Or *We had to sit up all night* might be backed by a swinging clock pendulum. Here, we learn unconsciously that sitting up all night was a long and monotonous ordeal. Of course, what we are really doing in these cases is to combine our titles with what might ordinarily be a part of our film anyway. And why not? It is a nice, painless way of getting them in. Closeups, such as these, are very useful for this double purpose; and they have the advantage of being available for filming at any time. There is no good reason why the picture should stop every time it encounters a title.

Sometimes the same background can be used throughout an entire picture, or at least large portions of it. Surf in a sea picture—waving fields of grain in a farm picture—rustling tree branches in a nature picture—these are only a few suggestions; and you will want to use your own ideas anyway.

The double exposure method has many possibilities. While it is ordinarily more practical to shoot the wording first and the background second, identical results will be obtained if the work is done the other way around. Thus, if one should make a journey, it would be entirely feasible to shoot a roll or two of backgrounds along the way, and to put the wordings on them later at home. (If you intend to do this with Kodachrome, you should use Type A, so that your wording can be taken with artificial light.) This process is also usable with projected slides. Pictures, drawings or other desired objects or designs need no longer be of a certain fixed size, to serve as background material. As we film our wording and background separately, they can be made any relative size desired. The problem of necessary contrast between wording and background is eliminated. By underexposing any drawing, picture or design, even on white paper, we cause our fully exposed wording to be readable easily.

We can also do things with our wording. It can fade in or out, or a lap dissolve can be made into other wording, all without disturbing our background. Spoken titles can momentarily appear along the bottom of the shot showing the person speaking.

In fact, this system of title making is so flexible and full of possibilities that in this very fact lies its danger. It is so easy to become enamored of titling tricks that we can perform, that we may easily overdo it, and thereby lose the real purpose of our titles entirely. Pictures, which are frequently interrupted by bursts of meaningless cinematics (or should we say cinemantics), are certainly not the highest form of our art. Remember that titles are not an end in themselves, but only a means to an end.

Closeups—What filmers are doing

When Pfc. Warren S. Doremus, ACL, last wrote us (sending off the completed manuscript of *Filming Out Beyond*), he was seated in the rubbled courtyard of a farmhouse somewhere in Germany. "I have many aspirations," he wrote, "for postwar filming, and perhaps chief among them is to win the Maxim Award. . . . Right now, of course, our only award and goal is Victory—and even that may not be too far off. . . ." Well, today, as we write these words, that victory has been achieved. It is V-E Day. The bright torn paper still floats in the sunny air, and there is a vibrant hum about the city's streets. The war in Europe has come at last to an end. We find ourself praying that Private Doremus—and all his vast legion—shall achieve their future goals with equal glory.

There were 1300 members and guests of the Angler's Association of Montreal at a recent screening of *Indian Life in Northern Quebec* by the Reverend Louis Roger LaFleur, ACL, held at the city's Mount Royal Hotel. More than 800 other enthusiasts were turned away. Now, from Washington, D. C., our agent has warned us to be on the lookout for a Father LaFleur evening to be sponsored by the National Geographic Society, at the 3000 seat Constitution Hall.

Carl W. Ackerman, ACL, dean of the Columbia University School of Journalism, is not only a Life Member of the Amateur Cinema League, a position which he shares with twenty seven others. He is, as well, the holder of *ACL membership card No. 1,* this being a distinction which all and sundry will readily admit is unique. Recently Dean Ackerman has been travelling about the world as one of the three representatives of the American Society of Newspaper Editors visiting the United Nations—and he proved (out in China) that he still knows how to create news as well as write it. As an encouragement to do good reporting, he gave each of the students in Chungking's School of Journalism an award of $7,500.00! The catch is, it was in Chinese dollars, which would amount to only $14.15 U. S.

Maya Deren—who makes her bow in Movie Makers pages this month with *Efficient or Effective?*—is a gal who, we sincerely believe, will bear watching. And, with your kind approval, we propose to continue doing same. Not too many weeks ago she 'phoned us out of the blue to ask if we would be interested in seeing a couple of "experimental pictures." We said sure—and hoped for the best.

Well, we have now seen *Meshes of the Afternoon* and *At Land* twice each. We still haven't too clear an idea of what, exactly, either one is about—but they excite us tremendously. Miss Deren says this is all right and not to worry. "We (my husband and I) have been primarily concerned with the use of cinematic technique to create the *feelings* which a human being experiences about an incident, rather than simply to record the incident."

How Miss Deren creates these feelings she explains in her article. There is nothing esoteric or long haired about her technique, and it definitely does *not* depend on "gadgets" or the possession of the latest model Super-Cine. The ideas she suggests can be put into effect by any one! And on *any* subject—babies, birthdays or a trip to the beach. In a word, they are definitely hot stuff, and we recommend them to you.

George F. Hartshorn, ACL, on whose film of his naval brother we reported in April, now has a considerably bigger military filming assignment. He has been detailed as motion picture cameraman of his company (C) in the 50th Battalion of the Texas State Guard, in which he recently enlisted.

aseball, the big league, professional kind, is one sport we have rarely seen pictured in personal movies. After looking over a recent script, however, we now have high hopes. It had been written by Alex Kearns, ACL, of Montreal, and it rang so true that we could almost hear the players cussing out the umpire. The story, as yet unnamed, was of the Sherbrooke Club (which, we take it, might be in the International League); the leading rôles are those of Chuck and Bill Carnegie—a brother battery much like the Coopers of St. Louis—and there is a frenzied radio announcer, a professional gambler named Franconi and other characters hanging around the home dugout. . . . With Kearns as manager of the club, we are ready to put down some dough on Sherbrooke to win the Series.

Strange Hunger: One of the last things we should have thought an American prisoner of the Japanese at Santo Tomas might have missed would be Movie Makers. We were humbly amazed, therefore, to receive the other day from just such a repatriate a request for back numbers covering the nearly three years of his imprisonment.

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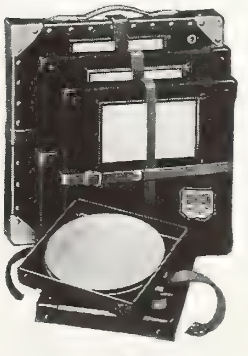

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■ *Young Eagles*, 16mm. black and white, sound on film, in twelve chapters, is obtainable from Post Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. The picture is the story of two boys, Eagle Scouts, who have won a contest and who are given the prize of a trip by airplane through South America. The plane is forced down, and the boys are thrown on their own resources in a strange land. They pass through a multitude of harrowing experiences, find a lost explorer, a trove of treasure, and, in the final reel, when all seems lost, they are rescued by searching planes.

■ *Victory Over Germany*, 16mm. and 8mm., silent and sound editions, black and white, is an offering of Castle Films, Inc., 30 Rockefeller Plaza, New York 20, N. Y. The film is a comprehensive record of the battle of Germany. The opening sequence deals with General Eisenhower's powerful offensive drive which quickly overran the ruins of Cologne and then carried over the Rhine on a broad front and deep into the heart of Germany. There are spectacular scenes of paratroopers dropping from planes. The devastating aerial attacks on the German rail centers are shown in detail, and we see the surge of Russian troops against Berlin for the smashing finish.

■ *The Scorched Earth*, six reels, 16mm. black and white, sound on film, is released by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. It is a stinging examination of the wanton destruction of China and its placid peoples by the bestiality of the Japanese army, whose acts beggar description and whose aim is the complete control and demoralization of destitute millions. In order to bring this picture clearly to the screen, the suffering of China is shown in detail, with the cries of the starving, the roar of cannon and the moan of the dying.

■ *Gung Ho*, nine reels, 16mm. sound on film, black and white, is a Universal picture released by the Bell & Howell Filmosound Library, 1801 Larchmont Avenue, Chicago 13, Ill. The exciting movie is based on the selection and training of Carlson's Raiders for their historical assault of Makin Island. The battle scenes have been acclaimed the best ever to come out of Hollywood.

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Filming out beyond

[Continued from page 217]

a large wooded glen, and covered only by high, wind blown grass. Presently a herd of whitetail deer approached and stopped to watch us. They knew us, because we had been in the neighborhood for some time. If you are going to film deer, you probably will have to live with them and gain their confidence first. We had to do it.

We did not have telephoto lenses, and what we filmed we had to visit. Both patience and plenty of physical endurance were needed. It is easy to get winded on the hills. But the tramp was always worth while. Some of the wild animals and birds were really cooperative, such as the little brown wood duck that actually let me put one end of a tape measure on his beak, when I wanted to insure perfect focus.

A new problem in continuity was found in filming this picture. Dissolves were planned to illustrate the passage of time, and I felt that some other device should be found to show the great distances that the film hero travels. A montage seemed to be the best method. To that end, I made a quintuple exposure of Bristol walking—walking—walking—and used about four fifths of each frame area for sky. This gave an effect of wilderness color and of an open spaced mood. I wanted to imply that Bristol was completely lost and cut off from civilization. The montage sequence ends with the hero scanning the horizon through binoculars.

The choice of an actor to play Jon Bristol was, of course, very important. I was extremely fortunate in getting the cooperation of Robert Carabell, who made the rôle convincing, even to the point of risking real physical danger. In a scene where he falls over an embankment, losing his rifle and breaking his fall by clutching a tree stump on the cliff's side, the actual drop was between twenty five and thirty feet to the water below from which jagged rocks projected. This was hazard enough, but, in addition, after several rehearsals, the stump became loosened. As Bob dryly remarked, when the scene was finished, "Nothing bad happened, but it was not because we didn't try!"

Our producing group is known as Doge Films. After the camera crew had finished their work, the musical member, Arthur Brown, set to work. His scoring enhanced the mood of the picture, which music can do so well for any decent footage. It is provided by means of records and dual turntable: the narrative is read during projection. Both music and words are essential parts of the whole. They were not added, but definitely planned from the beginning.

I am writing this brief account from a place overseas with the United States Army. The serenity of the wilderness seems far away and almost unreal, but I know that it is there. The wild creatures roam the quiet places just as they always did, while mankind has turned to warfare. Are we, after all, so much to be envied by the lower animals, for the marvels that we have created? Is it not better, after all, to stand on a hillside in the setting sun and to gaze into the land beyond? Maybe, truth is there.

Washington film news

[Continued from page 223]

use of these visual aids will not cease at the end of the war, but should, rather, be extended for months and possibly years beyond it. Of course, use depends mainly on the subjects themselves; for example, as the war draws to a close, the need for training large numbers of shipbuilding workers will probably vanish, and the films on this subject will have served their purpose, while a topic like nursing or shop work will be in demand for a longer period.

In ceasing its production activities, the Visual Aids Branch of the O. of E. feels that it has established a pattern, shown the way, and, so, has done its job. It is felt that, if more films of this type are desired, commercial producers and other, non-governmental educational outfits should pick up the ball and carry it.

To date, more than 45,000 of the O. of E. motion picture prints and 5000 slide films have been purchased by those desiring them. Of these, some 20,000 movies are being used for training within the armed services. Of the civilian remainder, forty five percent of the training film units have found their way into vocational schools, thirty five percent are in use by civilian war industry, ten percent by colleges and universities, and five percent each by educational film libraries and United Nations governments. In this connection, members of the Amateur Cinema League will be interested in the fact that a member of the League's Board of Directors, C. R. Dooley, ACL, is in charge of training within industry for the United States War Manpower Commission, which makes large use of these O. of E. films.

The future of the Visual Aids Branch is uncertain. It may be that it will be voted a budget sufficient to keep five or six experts on the job for six months or more after June 30, to wind up the program and to handle any matters of administrative detail or distribution that may come up. Or it may be that a permanent consulting body of three or four experts will remain within the organization, to assist schools, industries and other government agencies with their visual aids problems. Either, or neither, or both of these things may happen.

But whatever the outcome of the organization itself, it can well be said that the film program that it has completed is a distinguished accomplishment which will continue to be useful for some time to come. It is, further, a program which should serve both as a pattern and an impetus for similar programs that will undoubtedly be undertaken by others in months to come. And in so doing, it may well be judged as a large vitamin pill introduced into the hitherto dull, pedestrian and non-calorific diet that has gone by the name of Visual Education.

Amateur clubs

[Continued from page 216]

Henry F. Goebel, ACL. Tickets for the screening, which will be held at Chester House in the Parkchester development, are priced at sixty cents (tax included) and may be obtained from Mr. Goebel, the club secretary, at 1260 Elder Avenue, the Bronx, New York City.

Trenton is host *Lend Me Your Ear,* 1943 Maxim Award winner by Erma Niedermeyer, ACL, of Milwaukee, was the feature presentation at a late guest night meeting staged by the Trenton Movie Makers, in New Jersey. Among the members' films seen on the same program were a club contest prize winner by Edith Kerwin; *Ice Show* and *Spring,* by Edna Weiss; *Jitterbugs,* by Robert Everett. *Filters and Their Uses,* from the Harmon Foundation, of New York City, and *Sahuaro Land,* from the League's Club Library, were presented at a late regular meeting of the Trenton unit.

Guests at Tri-City Two films sent on exchange from the Peoria (Ill.) Cinema Club were featured at a late gathering of the Tri-City Cinema Club, meeting in Davenport, Iowa. The pictures were *Gold Is Where You Find It,* by Kurt Leucht, and *Dudes of the Double C,* a Peoria club project in 8mm. monochrome. Also seen on the Tri-City screen were *Shadow's Bones* and *Fishers of Grande Anse,* from the League's Club Library. Tom Griberg, ACL, rounded out the program with a talk on film planning, illustrating his points with selections from his own pictures.

Spring for Utah Arts Spring, beautiful spring, was the chief subject of pictorial exposition at a recent meeting of the Utah Cine Arts Club, gathered at Teamsters' Hall, in Salt Lake City. *Petal Time in Utah,* by Major S. E. Barton, led off, followed by *Spring,* by

Major William R. Price, ACL; *Blossom Time*, by Bishop Clarence E. Schank, and *Petal Poems*, by Al Morton, ACL. *Cheating the Dentist*, a non-seasonal problem expounded by Al Londema, ACL, concluded the screen presentations.

Aurora initiates Organized late last fall, the Aurora (Ill.) Cine Club has recently concluded its first quarterly contest with more than fifty members and guests viewing the results. *Brief Utopia*, by Julius Rokop, took first place in the competition, followed in order by *A Visit to Pittsburgh*, by E. O. Wise, and *Parades*, by O. K. LaDew. Vernon Derry served as the only judge. A grand award will be made annually to the club member amassing the greatest number of points during the quarterly contests.

At Kalamazoo An informal quiz session and a screening of Kodachrome transparencies are the highlights of a late meeting of the Kalamazoo (Mich.) Movie Club, gathered in the city's Y.W.C.A. Nick Keyser presented the slides under two headings—*Western Vacation* and *Michigan Scenes*—while the quiz staff of experts comprised Wallace Buswell, Carl Ritter, Orlo Swoap, Hayden Hale and Mr. Keyser. A twenty page booklet, presenting the club's constitution, history since 1939 and the present roster of members, has just been issued by the Kalamazoo unit. Neil Rynbrand, club president, served as chief editor, assisted by Kobe Van der Molen.

Six for La Casa There were six films on the program of a late meeting of La Casa Movie Club, gathered as usual in the Alhambra (Calif.) Y.M.C.A. These were *Southern California*, by R. Kielsmeier; *How To Take Closeups* and *Wild Animals of Africa*, by R. L. Johns; *Industrial Designs*, by Frank Knaus; *Alaska*, by Dr. Almon Balkins; *Yosemite*, by Florence Ritzman. First of a series of special feature programs was *Out of the Way Places in Western Canada*, a two hour screening offered recently by Dr. L. A. Smart.

In Washington *The Regulation of Reflected Light*, a discussion and demonstration by Harvey Rockwell, was the feature of a late meeting of the Washington Society of Cinematographers, ACL, in the nation's capital. Mr. Rockwell, formerly in the engineering department of the Weston Electrical Instrument Corporation, is now doing research in light measurements at Johns Hopkins University. Seen on the club's screen at the same gathering were *Heart of Democracy*, an 8mm. color study of Washington, by Lawton E. Bolender, ACL; *West of Burma*, a War Department release; *Royal Visit*, from the League's Club Library; *China and Siberia*, by Henry Wallace.

Eights in Brooklyn It was, unofficially, 8mm. Night at a recent meeting of the Brooklyn Amateur Cine Club, ACL, with the following comprising the program: *The Boss Comes to Dinner*, 1944 Ten Best award winner by Ryne Zimmerman, ACL, from the League's Club Library; *The Heavens Declare The Glory of God*, 1944 Honorable Mention award winner by S. G. Lutz, of Washington, D. C.; *Land Of My Dreams*, by Joseph J. Harley, ACL, and presented by him in person. Mr. Harley rounded out the program with a screening of *Slow Motion Studies*, a 16mm. record of exposures up to 4000 a second, made possible by the use of a radical new camera designed in the Bell Telephone Laboratories, of New York City. At a later gathering, Leo J. Heffernan, FACL, presented in person his *Hail, British Columbia!*, Maxim Award winner in 1941.

For Los Angeles 8's It was Past Presidents Night at a recent meeting of the Los Angeles 8mm. Club, held in the Bell & Howell auditorium. Larry Zeman presented thumbnail sketches of each of the preceding "prexies" and introduced a series of discussions which included *Composition*, by Al Leitch; *Continuity*, by C. William Wade, ACL; *Using Filters* by Claude Cadarette; *Sound on 8mm. Film?*, by Fred Evans; *Transitions*, by Milton Armstrong, ACL. *Red Cloud Rides Again*, an international award winner by Dr. Robert Loscher, was seen on the club's screen. At an earlier gathering the club presented *In Our Garden*, by Mildred J. Caldwell, ACL, of the neighboring Long Beach Cinema Club; *A Glimpse of Yosemite*, by C. Youngquist; *Vacation at Big Bear*, by Ludwig Mayer; *Seashore Vacation*, by Harry Doerr.

For New York 8's Members' and guest films have been the order of the evening at late meetings of the New York City 8mm. Motion Picture Club, gathered on third Mondays in that city's Hotel Pennsylvania. Among these have been unedited footage by L. E. Barnes; *Random Recollections*, *Kindergarten Days* and *Le Petit Cinéma*, by George Valentine; *Home From The Aleutians*, by Maurice Krakower; *Our Christmas*, by George Keller; *The Silent Alarm*, 1944 Honorable Mention award winner, by Ernest Kremer, ACL; *Tell Me A Story*, by Milton H. Armstrong, and *Ice Follies Révue*, by Fred Evans, both from the Los Angeles 8mm. Club.

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Active in Providence

New and enlarged activities are being carried on by the Providence Cine Club, formed last year in that Rhode Island community. Current officers include Arthur Mellor, president; Arthur Sharpe, ACL, vice-president, and W. Raymond Henry, ACL, secretary treasurer. Meetings of the club, to which interested amateurs are invited, are being held informally in members' homes on the second Wednesday of the month. Specific information about programs and places of gathering may be had from the secretary at Briggs Road, Foster Center, R. I.

At Indianapolis

Members of the Indianapolis Amateur Movie Club gathered recently at Sneden's Cellar Cinema for their annual meeting conducted by Roger T. Sneden, ACL. Seen on the program were *Our News of 1944*, seventh in a series of family newsreels, and *Autumn Outing*, both by Mr. Sneden; *Animal Antics*, by Raymond J. Korst, ACL, of Buffalo, N. Y.; *Through The Window Pane*, by Mrs. Warner Seely, ACL, of Cleveland; *Follow the Girls*, 1944 Ten Best award winner by Oscar H. Horovitz, ACL, from the League's Club Library.

News of the industry

[Continued from page 222]

reference to television.

"When Edison was working on a new idea—motion pictures—he used Eastman film for the completion of his invention. Also, in building his motion picture camera, Edison used parts of a No. 1 Kodak. When Roentgen discovered X-rays, Eastman plates were quickly put to use in recording the new shadow pictures.

"When other developments have occurred requiring photographic materials or equipment, Kodak has studied the needs and made supplies available.

"With television arousing new interest, it is appropriate to say that the Eastman Kodak Company hopes to be ready to provide whatever photographic and optical supplies the television industry may require. The present Kodak relationship to the television field is an exploratory one, with the company in the stage of learning what film, apparatus and lenses may be required.

"Contrary to recent published speculations on the subject, Kodak is doing no development work on television equipment nor has it any 'program' along that line; but this company, as the largest photographic manufacturer, is keeping its eyes open to see how its products may fit into the needs of the new industry."

New sales plan

Pictorial Films, Inc., 1270 Sixth Avenue, New York 20, N. Y., has initiated a new sales plan for films. Through local cine dealers, there will be distributed six new Pictorial cartoons that may be secured on a five day trial basis. If at the end of that period, the films are found unsatisfactory, in any way, they may be returned, and a full refund of purchase price will be made by the dealer. Pictorial Films believe so strongly in their product that they feel free to offer subjects on this basis, which is believed to be an entirely new method in the 8mm. and 16mm. film library field.

De Vry at Conference

In order to bring newsreels and "documentary" films to the attention of United Nations delegates, the De Vry Corporation, 230 North Michigan Avenue, Chicago 1, Ill., received an emergency order for shipment by air of cinematographic equipment to San Francisco for use in the World Organization Conference. These projectors are in service twenty four hours a day for the purpose of keeping the delegates up to date on the news.

Fifth "E" award

The De Vry Corporation, Chicago, has been awarded its fifth consecutive Army-Navy "E" for continued excellence in production of motion picture equipment and secret electronic training devices for the armed forces. This company is one of the few to fly the coveted five star banner.

Hollywood chances

Terry Ramsaye, well known editor and motion picture historian, has prepared for the Bellman Publishing Company, Inc., 6 Park Street, Boston, Mass., No. 52 of that company's vocational and professional monographs. It is called *The Motion Picture Industry*, running twenty four pages and covers, paper, priced at seventy five cents. Mr. Ramsaye tells what movies are, gives a very brief outline of the history of their theatrical manifestations, discusses the opportunities offered by Hollywood and the special skills required, traces briefly how ten persons got into theatrical movie work and offers a classification of jobs and salaries to be found in that field.

Among the typically pungent Ramsaye comments are to be found these. "Many of those who prosper most and progress the most rapidly are persons of acute political perception and personal diplomacy." "Knowing 'who' is as important as knowing 'what.' " "A career in the motion picture is a delicate plant. It may flower overnight, or after many years. Ardent patience is required." Speaking of opportunities in general filming, outside Hollywood, Mr. Ramsaye says that "the demands on temperament and the tactical political skill of the aspirant worker are considerably less, too. He is permitted to think on his day off."

Lens cleaning aids

The Superfine Lens Cleaner Company, 37 West 20th Street, New York 11, N. Y., has announced two new developments in lens cleaning aids. The first is a new lint free lens cloth designed to remove dust, fingerprints and grease marks from all lenses and precision equipment without leaving the slightest trace of lint. The cloth is absorbent, non-abrasive and soft. It is washable, and it retains full effectiveness after laundering. The other development is a soft, silky linen lens cleaning tissue specially treated for tensile strength and absorbent qualities. Both products are available at camera and department stores.

DeVry post

E. W. D'Arcy, formerly research engineer of Essanay Film Corporation, joined the DeVry Corporation in 1940 in a similar capacity, and in that capacity he contributed materially to design and production developments in the manufacture of motion picture sound, radar navigation and gunnery training equipment for the armed forces. He has been recently appointed to the post of chief engineer for DeVry.

Mr. D'Arcy has to his credit the invention of the modulated light, photographic radio field reproduction system, development work on the Lindberg sound film system, as applied to 63mm. natural vision film, and the development of numerous other electrical and electronic innovations.

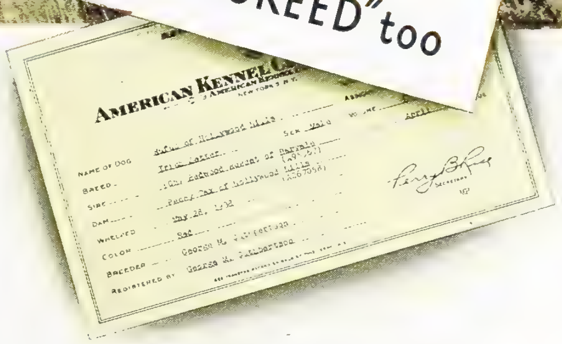
Missing

Colonel Clinton B. Gaty, of the United States Army, onetime engineer for the Fairchild Camera & Instrument Corporation, has been reported missing in action. He was last seen flying his fighter plane over Japanese held territory. Colonel Gaty and his brother, Jack Gaty, are noted in aerial photography and in aviation for their work, while with the Fairchild Corporation, in designing the machine gun camera for aircraft, now in use on all combat planes as well as in gunnery training.

AVOID FRINGE

If, in projection, you see a fringe of apparent fur at the edges of the screen, it is wise to stop, apologize to your audience and clean the projector aperture. This chore should have been attended to before the projection began. If it was not, it is better, in the long run, to brave the criticism of your friends—even if it is not expressed—than to risk damaging footage that cannot be replaced.

Champion Rufus of Hollywood Hills, Best of Breed in 16 shows, winner of 20 "firsts."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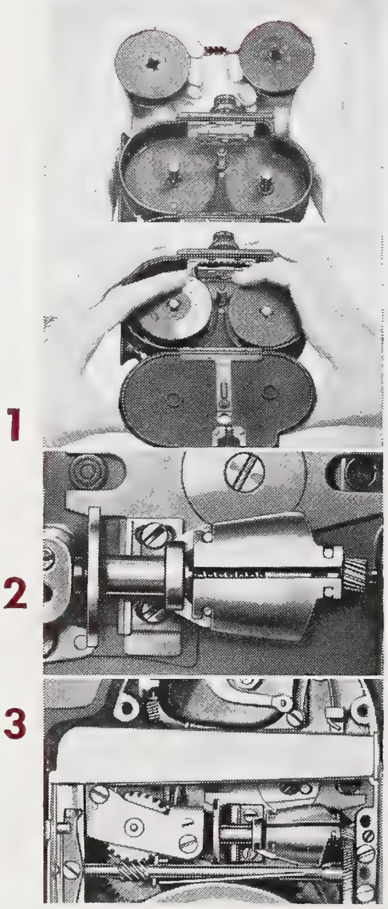

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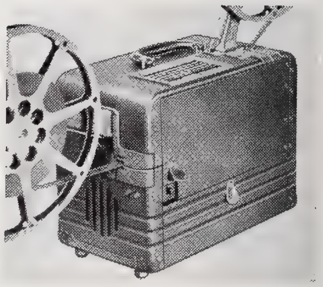

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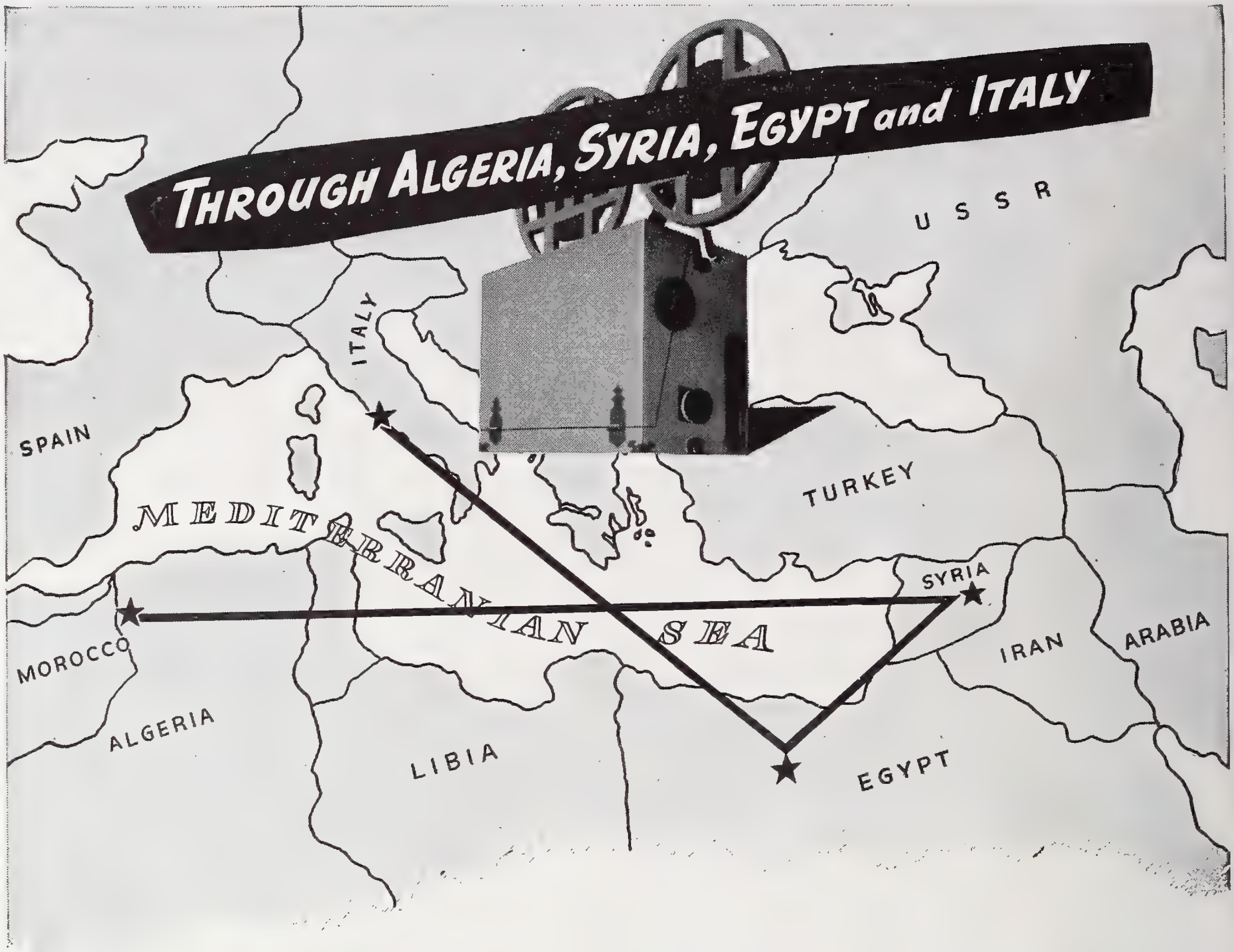

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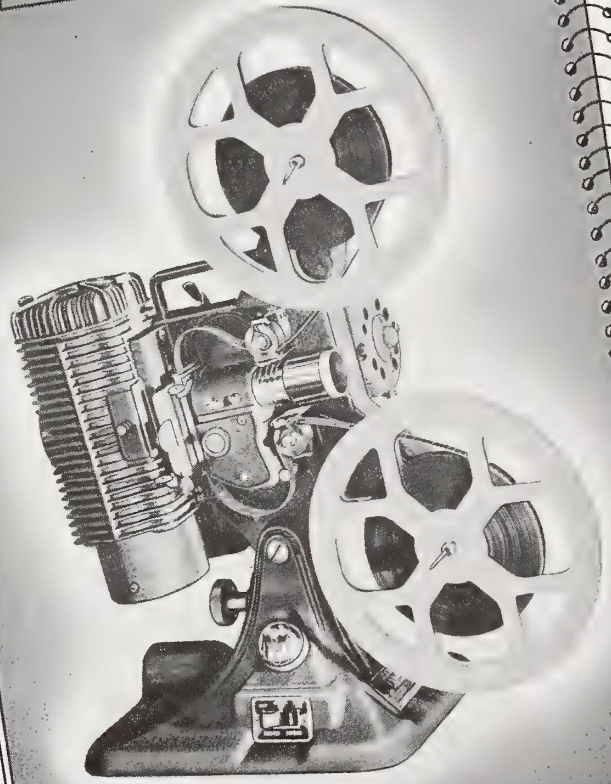

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

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ROY W. WINTON
Editor

JAMES W. MOORE
Consultant Editor

ANNE YOUNG
Assistant Editor

D. E. B. STEVENSON
Advertising Manager

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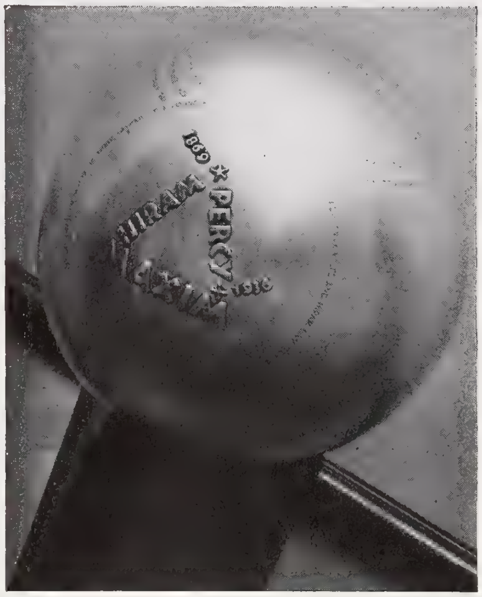
The Hiram Percy Maxim Award is offered for the best picture in the General Class of Movie Makers annual selection of the Ten Best Films. It carries with it a replica, in miniature,* of the Hiram Percy Maxim Memorial (to be given after the war ends) and a cash prize of $100.

Every movie maker in the United States has a chance to win this award, the highest recognition offered to amateur filmers. To try for it, all you have to do is to submit a film for consideration.

The judges seek only quality, and film width does not play a part. Each picture is judged on its own merits, whether it be an elaborate travel reel or a simple family film. Quality of workmanship, excellence of continuity and movie imagination are deciding factors, no matter whether the picture be long or short, black and white or color.



HIRAM PERCY MAXIM MEMORIAL

Don't miss your chance at the 1945 Ten Best and the Hiram Percy Maxim Award!

Movie Makers Ten Best Films of 1945 is the oldest annual selection of outstanding amateur movies in the world.

The Ten Best are chosen by the staff of Movie Makers from all the films seen by them during the year. All films sent to the League for review by its members are considered for the Ten Best. However, the selection is not limited to League members, and any movie maker resident in the United States or its possessions can send entries.

OR PLACE IN THE TEN BEST of 1945

League members' films sent for review earlier in the year, and subsequently edited, titled or otherwise improved, should be submitted again for final consideration.

In the Ten Best selections this year, there is one place in the Special Class (films for which the maker received compensation from a client) and nine places in the General Class (films for which the maker did not receive compensation from a client). The Hiram Percy Maxim Award is given to the maker of the picture that the staff of Movie Makers considers as the best all around film of the nine that place in the General Class of the Ten Best.

***Because of the shortage of critical metals, it is impossible to secure, during the war, material from which to have the replicas prepared. Therefore, delivery of the replicas of the Hiram Percy Maxim Memorial must wait until critical metals are again available. Replicas will be made and delivered to those who win them, at the earliest possible moment.**

Send the Certificate Below for Each Film That You Submit to MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

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Rules governing the selection of MOVIE MAKERS Ten Best Films of 1945 and the Hiram Percy Maxim Award

1. October 15 is the deadline. All films to be considered for 1945 Ten Best and the Maxim Award must reach Movie Makers office, at 420 Lexington Avenue, New York 17, N. Y., on or before that date.

2. In the Ten Best, nine places are allotted to the General Class (films for which the maker *did not* receive compensation from a client) and one place is allotted to the Special Class (films for which the maker *did* receive compensation from a client).

3. The winner of the Hiram Percy Maxim Award is chosen from among the pictures placing in the General Class.

4. To classify entries, the certificate at left must be provided for each film that is to be considered in the final selection. Film blanks must be sent by first class mail. After October 15, when the Ten Best is closed to new entries, a tentative selection will be made by the staff of Movie Makers for Ten Best. Any films that are not already provided with certificates must have them by November 5, 1945.

5. The General Class of the Ten Best is open to films of 8mm. and 16mm. width, black and white or color, silent or sound. The selection is not open to 35mm. films.

6. The Special Class of the Ten Best is open only to films originally produced on 16mm. and smaller widths.

7. Because of war conditions, entries cannot be received this year from filmers who ship them to Movie Makers from outside the United States or its possessions.

8. Phonograph records can be submitted with films, but they must be accompanied by clearly prepared score sheets that indicate the order of the records and the changes. Typewritten narrative may be submitted with a picture that is planned for presentation with spoken commentary. Musical and narrative accompaniments will be judged on their own merits.

9. No Officer or Director of the Amateur Cinema League and no staff member of the League or its magazine is eligible to compete in the Ten Best or to receive the Maxim Award.

10. Films will be reviewed and returned promptly, but it may take a period of two weeks or more to review films submitted after October 1, because of the last minute rush.

11. Selection of the Ten Best Films, the Honorable Mentions and the Hiram Percy Maxim Award will be made by the editorial staff of Movie Makers, and the judges will decline to discuss their decisions, after they are made.

12. The competition for placement in Movie Makers Ten Best Films of 1945 and the receipt of the Hiram Percy Maxim Memorial Award is open to anybody in the United States or its possessions, subject to the provisions of these rules.

UNTIL THE WHOLE JOB IS DONE

IT takes ships and planes and guns and men . . . and millions of items of precision equipment, not one of which must fail.

It needs precision *optical equipment* . . . eyes that seek out the enemy, find him, range him, help to destroy him.

This need, for all operations in this war, is still tremendous. Universal Camera Corporation, furnishing such instruments for the armed forces continuously since Pearl Harbor, now makes binoculars in quantities hitherto thought impossible, as well as other high-precision optical instruments of vital importance.

Universal will continue to devote its efforts and facilities wholeheartedly to the manufacture of these instruments as long as needed. But when the war job is done, the production of hundreds of new Universal Cameras, Photographic and Home Movie Equipment items will begin immediately.

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TODAY . . . Over 99% of our facilities are devoted to producing essential precision instruments for the armed forces, and will continue to be while the need exists.

You'll still have to wait for the wonderful new photo and home movie equipment we promised you.

UNIVERSAL CAMERA CORPORATION
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Wartime Manufacturers of Precision Instruments for the Armed Forces

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Today G-E exposure meters are serving here

Official Marine Corps Photograph

—in the Pacific war area, and it's only one of the many places throughout the world where the G-E exposure meter is doing war duty, the toughest kind of service.

AFTER VICTORY you'll be able to enjoy the dependable accuracy, extreme sensitivity, and easy one-hand operation that has made this meter tops in combat areas. And remember, it's three meters in one—for camera, darkroom, and light control.

Meanwhile, for help in getting better pictures, get a copy of the G-E Photo Data Book—at your photo dealers, price 50 cents.

General Electric Company,
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Buy all the BONDS you can
—and keep all you buy

GENERAL ELECTRIC

Closeups—What filmers are doing

As an amateur movie maker yourself, you may be interested in seeing what our esteemed contemporary, *Popular Photography*, thinks you look and act like in the representative norm. Their estimation, presented pictorially, will appear (we have been assured) in the August number of that journal, and the Average American Amateur will be Walter Bergmann, ACL, onetime president of the Mount Vernon (N. Y.) Movie Makers and a popular author of many articles in this, our own magazine.

It all came about when Bruce Downes, eastern editor of *P.P.*, called up some weeks ago and asked us to suggest some representative amateur filming families—preferably in the New York area. We ticked off a few, he added some others, and, after considerable deliberation, the Bergmanns got the nod. The actual picture taking session—to hear Mr. Bergmann tell of it—was a good natured riot of major proportions. Mr. Downes and his still cameraman, Herbert Giles, descended on the Bergmann home at two one afternoon, and from then until nine in the evening the fun roared on. A squad of neighborhood youngsters were called in as background for Mr. Bergmann's own duet of daughters. There was a "cook out" around the garden fireplace, a movie show indoors and a variety of views of Average Amateur Bergmann making titles and otherwise editing his latest footage. . . . Just to keep the occasion at fever pitch, Cameraman Giles turned out to be an accomplished amateur magician, with an ability which delighted the youngsters far more than his skill with a Graflex and flashgun.

John V. Hansen, FACL, vicepresident of the Amateur Cinema League, and Mrs. Hansen will, by the time you read this, be training their cameras on the wonders of Alaska. After three years of summer filming restricted by the war to our great national parks, this accomplished camera team are looking forward to the fresh and vital subjects which they hope to find at America's last frontier.

We mentioned some time ago that Lieutenant Laurence S. Critchell, AUS, formerly a member of the League's consulting staff, fought through the siege of Bastogne with the famed 101st Division of Airborne Infantry. Now, if you want to get his reactions to that epic battle, you can do so in *Come You Home A Hero*, a story appearing in the July number of *The Atlantic Monthly*. . . . As of the present writing, Lieutenant Critchell is stationed with his regiment (the 501st Parachute Infantry) at Berchtesgaden, "occupying the barracks of the SS and living under mountains that go up the sky in a soaring leap." In his spare moments, he writes, he is fast bringing to completion *Foxholes and Flak*, a history of the 501st, scheduled for publication by Random House.

Lieutenant Alfred B. Sylvanus, ACL, also of the Army but not a former member of the League's staff, has a brief message which he would like us to convey, in extenuation of our story about his filming which appeared in May Movie Makers. Lieutenant Sylvanus, you may recall, was reported as "writing" to the folks back home in a series of films which he was able to produce of his different stations. Of his film on the Hawaiian Islands, for example, we said with some inaccuracy that it had grown from an initial one reel into seven. The point Mr. Sylvanus wants us to make is that these "reels" were all one hundred footers, not the more opulent 400 foot spools that you might think. . . . In other words, it is just as doggone difficult for the lieutenant to get a roll of Kodachrome as it is for you—so don't go blaming the film shortage on him!

We are in receipt of an interesting press release from the Photographic Society of America, in which their Don Bennett suggests that PSA members give serious thought to picturing the coming eclipse, early on the morning of Monday, July 9. The only catch in Mr. Bennett's advice is that he fails to specify whether it will be the sun or the moon which gets the blackout. For the benefit of our readers, therefore — as well as PSA's—we have done a little further research on the matter, and we present the following facts, for what they are worth.

To begin with, it will definitely be the sun which gets the works. In the New York metropolitan area, according to experts of the city's Hayden Planetarium, the maximum obscuration will be fifty seven percent, with the eclipse starting here at 7:07, reaching its majority at 8:03 and concluding at 9:04—all a.m. and all Eastern War Time. The path of *total* eclipse will be in the Western States, passing (says PSA, now) in a northeasterly direction from points in Idaho across Montana into Canada. A belt of sixty percent obscurity will reach from San Antonio, Texas, up to Boston, which is probably the same area which the Planetarium boys figure out at their exact fifty seven. Only on the extreme Pacific Coast will the eclipse be inadequate—a matter undoubtedly arranged by the sunshine minded California Chamber of Commerce.

WIN $10,000 FIRST PRIZE!

CONTEST RULES

1. This contest is open to all individuals who are not professional motion picture producers. Any officer or employee of International Theatrical and Television Corp., members of their families or any of the judges are automatically excluded from entering.
2. Films can be made on any millimeter stock, except 35mm inflammable stock. They may be in black and white or color; they may be silent or sound. No films with sound on discs will be accepted, and no films, or any part thereof, for which monetary compensation has already been given.
3. Films of any length, that meet the other requirements will be accepted.
4. Films falling into any of the following categories will be accepted: dramatic, story, or entertainment films; travel films; nature study films; record films; religious films; educational and scientific films; documentary films; historical films, family films; industrial films, etc.
5. An individual contestant may submit as many separate entries as desired. Each entry, however, must be accompanied by an individual entry blank or reasonable facsimile thereof, and each film must bear the name and address of the contestant on both the film container and on the film reel.
6. All entries in the contest must be forwarded to International Theatrical and Television Corp., 25 West 45 Street, New York 19, New York by prepaid parcel post express or messenger. I.T.&T. will return to the contestant, all, except the eleven prize winning films, as soon after the contest judging as is possible by prepaid express. (All entry blanks must be sent by 1st class mail.)
7. All contestants entering films from outside the United States must pay duty, forwarding charges, and taxes, if any, in sending and receiving of film.
8. Although every reasonable care will be exercised by I.T.&T. and its agents, in the handling of contest films while in the company possession, I.T.&T. cannot accept responsibility for the loss of, or damage to, films submitted.
9. The films winning the eleven prizes shall automatically become the property of International Theatrical and Television Corp. and I.T.&T. by the payment of $10,000 for the first prize and royalties for the following ten prizes, which royalties shall be comparable with the common practice in the industry, and shall be 50% of the net sales revenue less cost of prints, censorship, music, sound, and recording royalties, take over a'l further rights to the picture. I.T.&T. reserves the right to recut, re-edit, etc. all selected films. I.T.&T. further reserves the right to stop distribution of the films at the end of two years from the date of contest closing.
10. Submission of any entry in the contest shall constitute an agreement on the part of the contestant to abide by these contest rules and regulations. It shall further be understood by the contestant that the decision of the judges is final and that neither I.T.&T. or the judges can undertake to engage in any dispute regarding this decision.
11. The contest shall be open on July 1, 1945 and shall be closed on July 1, 1946. All entries must be received in the office of International Theatrical and Television Corp. on or before July 1, 1946.

10 BIG ADDITIONAL PRIZES

For Best Amateur Motion Picture On Any Subject

Attention all amateur motion picture producers! Here is the chance you've always wanted. Now your own motion picture can earn you big money — and all the glory that goes with being a producer of a commercially distributed film.

Anyone may enter. There's nothing to buy and nothing to sell. Your production may be on any subject — any length!

Why this contest? To stimulate and help develop better amateur motion picture production!

Ten internationally famous judges will select the winners. Names of judges will be announced shortly.

Get started now! The contest will close July 1, 1946, and all entries must be received prior to that date. Write I.T.&T. Contest Editor for complete details and your entry blank today.

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Please send me complete details and entry blank for your big $10,000 Amateur Motion Picture Contest.

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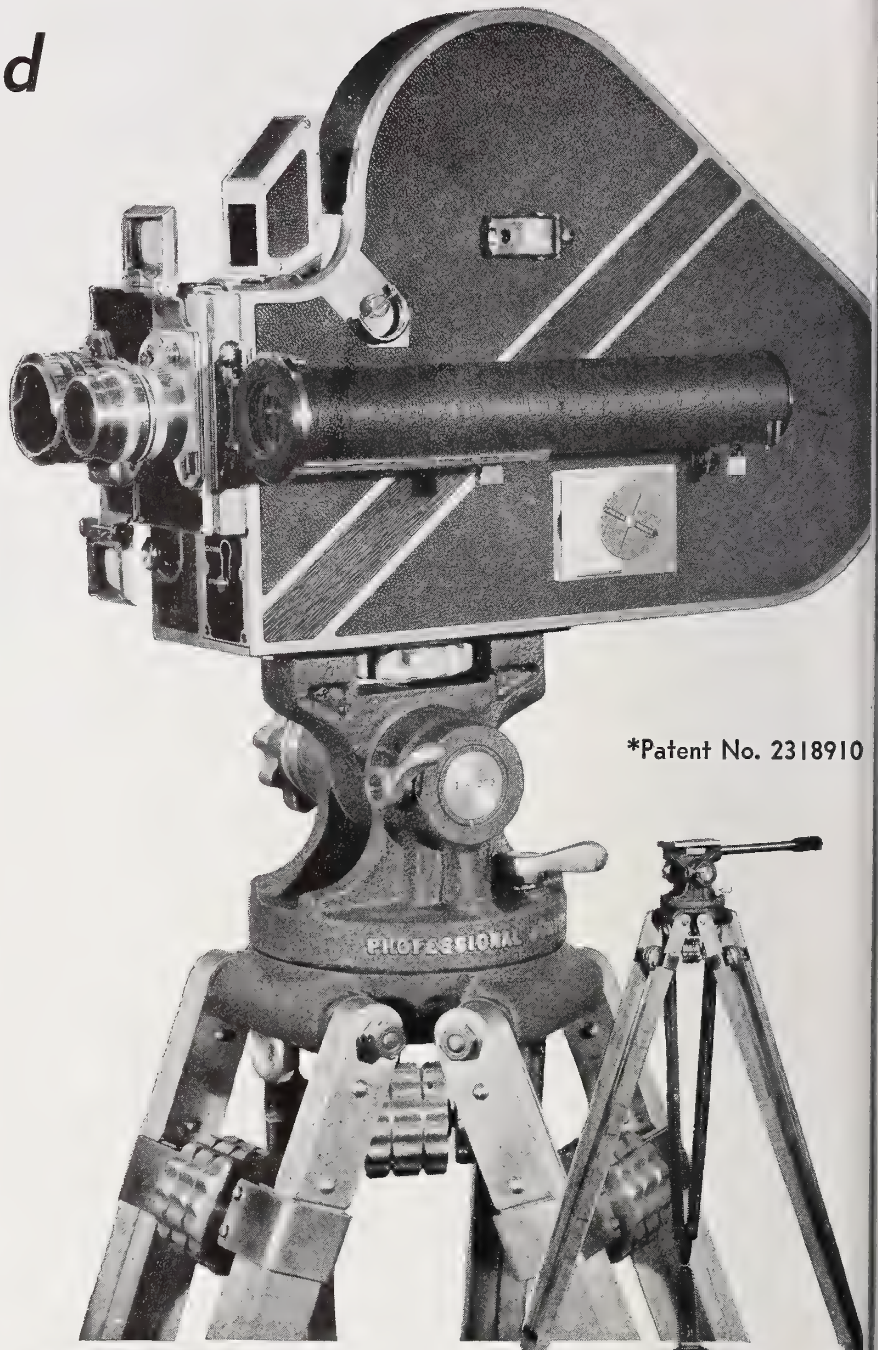
"PROFESSIONAL JUNIOR"* TRIPOD

with Removable Head

Acclaimed the finest for every picture taking use



*Patent No. 2318910

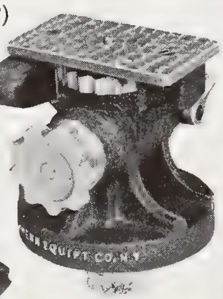
The friction type head which is unconditionally guaranteed for 5 years, gives super-smooth 360° pan and 80° tilt action. It is removable, can be easily mounted on our "Hi-Hat" low-base adaptor or Baby "Professional Junior" Tripod base. The large pin and trunnion assures long, dependable service. A "T" level is attached. The top-plate can be set for 16mm. E. K. Cine Special, with or without motor; 35mm. DeVry and B & H Eyemo (with motor), and with or without alignment gauge.

The standard size tripod base is sturdy. "Spread-leg" design affords utmost rigidity and quick, positive height adjustments. Complete tripod weighs 14 lbs. Low height, at normal leg spread, 42". Extended height 72". All workmanship and materials are the finest.

ADAPTABILITY: below are illustrated (1) the "Hi-Hat" ready for the friction type "Professional Junior"* tripod head (2) to be affixed. Under the "Hi-Hat" is the finger-trip head fastening nut that firmly holds the removable tripod head onto either the "Hi-Hat," standard tripod (3) or "Professional Junior" Baby Tripod (4). Note the positive-locking, fluted, height-adjustment knobs and tie-down rings on the standard (3) tripod base. The Baby Tripod has a "T" level, weighs 5½ lbs., is made of Aluminum, with Dural legs having spurs. Extended height—21 inches, depressed—16 inches. It's compact and sturdy. Quality throughout.

(1)

(2)



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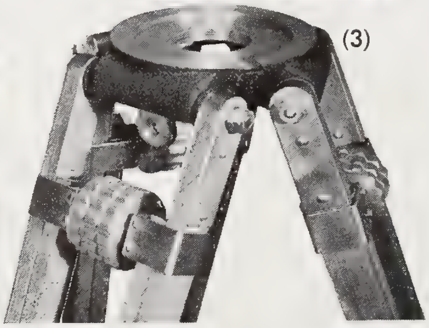

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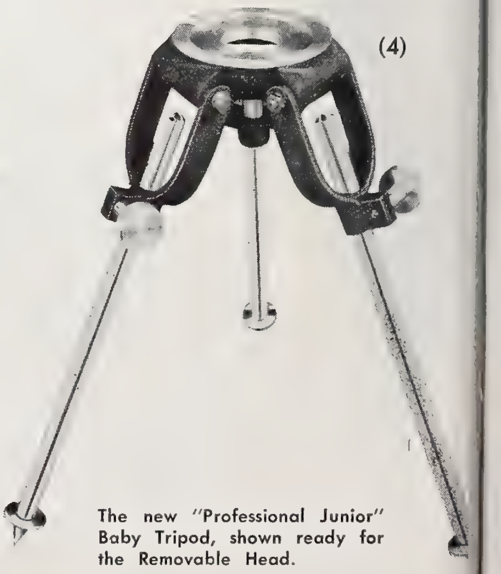

The new "Professional Junior" Baby Tripod, shown ready for the Removable Head.

"Professional Junior"* Tripods, Baby Tripods, Developing Kits, "Hi-Hats" and shiftover Alignment Gauges made by Camera Equipment Co. are used by the U. S. Navy, Army Air Bases, Signal Corps, Office of Strategic Services and other Government Agencies—also by many leading Newsreel companies and 16mm. and 35mm. motion picture producers.

FRANK C. ZUCKER

CAMERA EQUIPMENT CO.

1600 BROADWAY NEW YORK CITY

THE TEN BEST—1945

THROUGH three war years, the quality of Ten Best selections by Movie Makers has remained high, and particularly fine films have won the coveted Hiram Percy Maxim Memorial Award. Now that the European phase of the world conflict has come to a halt, it is to be expected that both released creative impulses and a greater command of both film and opportunity will make the 1945 crop of submissions a distinguished one. The announcement of a commercially offered large prize for amateur films should also stimulate good movie making.

The 1945 Ten Best competition invites the best that personal filmers can do. This annual selection by Movie Makers is known the world over for the high quality of the films offered for consideration and of those honored. To be known as one who has achieved a Ten Best rating from Movie Makers is to be placed as one of the leaders in general filming.

In 1945, one place only will be reserved for special class films, for making which the filmer received compensation from a client. The film shortage has reduced the amount of special class filming and the quality of general class movies has risen. Therefore, nine places are open for general class films, and from these nine the Maxim Award winner will come.

Do those who would compete for Ten Best rating ask themselves the question, "What kind of movie shall I make?" They may answer it in any way that their own inclination may dictate. They should, however, give thought to a number of things. Their pictures should be carefully and exactly planned, to the end that they shall say precisely what the makers want to say. They should use footage with intelligent economy and make certain that every frame is included for a specific reason, and not by reason of careless editing. Their cinematography should be impeccable, as a matter of course. They should use sound, if sound is a logical part of, or an accompaniment to, the movie itself. But sound is not essential, nor does it insure a better rating than a fine silent picture might receive. Now that first rate amateurs have mastered technique, subject matter becomes more and more the vital consideration. Craftsmanship is gradually giving way to art, and this is the normal progression of all important creative effort.

Although the competition for Movie Makers Ten Best places is keen and the standard high, nobody who believes that his is a really good film should be deterred from submitting it because he may feel timid about the quality of his work. New movie makers appear in each year's submissions. If you are confident of your high purpose, have the courage of that conviction and try for a place among the distinguished movie makers of 1945!

ACL

Founded in 1926, the Amateur Cinema League, Inc., publisher of Movie Makers, *is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. The League completely owns and operates* Movie Makers. *Your membership is invited. Five dollars a year.*

Address all inquiries to

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420 LEXINGTON AVE., NEW YORK 17, N.Y., U.S.A

Amateur Cinema League offices are open from
9:00 A.M. to 5:00 P.M., Mondays through Fridays

THE AMATEUR CINEMA LEAGUE, Inc.

Hiram Percy Maxim, Founder

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Filming

SIDNEY MORITZ, ACL

I HAD always wanted to go to sea. Tramp steamers and ocean greyhounds had their fascination, but the real yearning of my boyhood days was to step aboard a sailing schooner outward bound for adventure.

Scanning travel advertising last summer in search of something new and different, to my great delight I found "WINDJAMMER CRUISES—Join the merry company aboard a tall, sparred schooner of the Windjammer Fleet." Here at last was the answer to my boyhood wish. Here was the solution to my vacation problem, the ideal subject for the next picture. From then until I stepped aboard the schooner *Mattie* in Camden, Maine, a few weeks later, my thoughts were concentrated on the planning of *Windjammer*.

I had trials and tribulations in getting permission from the United States Coast Guard to take my equipment aboard ship. But the Amateur Cinema League, as ever, was helpful. It directed me to the proper authority to whom my appeal, which had been denied locally, was finally addressed. In short order, official permission was forthcoming with no limitations other than that the processed films should be submitted to the Navy Department in Washington for examination before being returned to me. This was an entirely reasonable provision.

I then prepared the equipment for this seagoing expedition. My fixed focus $f/3.5$ camera was oiled and cleaned. The photoelectric exposure meter was checked, and an exposure chart was enclosed in the camera case, with which to compare meter readings. As I wanted to appear in some of the sequences and as all my pictures must be rock steady even aboard a swaying schooner, my sturdy tripod was to be taken along. I would be making vignettes and fadeouts; hence very useful accessories to make them were included. Four 100 foot rolls of Kodachrome would suffice, so I thought. Since we were to be at sea, where the light is unusually strong for the greater part of the day, and as there would be no opportunity for indoor filming, with oil lamps as the only illumination, a fast lens with a focusing mount seemed to be unnecessary. Furthermore, the use of a fixed focus lens, which can take very satisfactory closeups at almost any distance with a small aperture opening, would preclude the possibility of getting "out of focus" pictures.

The planning of a shooting schedule or scenario was then begun. Although I had never been aboard a schooner, I had read many sea stories and had some idea of what to expect. As the *Mattie* was to cruise from one port to another, dropping anchor here and there at eventide, depending upon wind and wave, I decided to confine all the filming strictly to shipboard activities from dawn to dusk of one day, eliminating much footage not directly essential to the theme of the picture. The scenario therefore called for a sunrise, the mate scrubbing the deck, passengers washing in chipped basins set on hatch covers, hoisting sails, casting off lines, hauling the anchor aboard, vacationists lazing on deck or helping the cook at "KP" and all such other things as would interest the "stay at homes." These were to be filmed until dusk, when the sails were to be lowered and anchor dropped. A fadeout of a golden sunset, seen through the rigging, would bring the picture to a logical ending.

As this was to be my very best movie, every effort would be made to get unusual effects. Every advantage would be taken of the excellent opportunities for framing pictures which masts, sails and ropes offer. I also planned angle shots of the bow as the *Mattie* would drift along in calm waters, to be followed later by shots as the bow cut through heavy seas at great speed. These were to be used with a scene of the bowsprit over a serene sea, followed by its rising and sinking in the heavy swell. The gunwale would be filmed as it rose above the horizon and then fell far below it, to show how the *Mattie* wallows in rough weather.

Wherever possible, pictures of people doing things

days of sail

A cine cruise on an old "windjammer"

would be "candid." Attractive girls would be filmed, unaware of the cameraman's presence. The captain, who was described in my vacation prospectus as "weatherwise, grave and sparing of speech, a real Down East Yankee skipper," promised to make outstanding movie material. He was to be seen at the wheel, eyeing the sails carefully and reading the charts. These shots must not be posed. I did plan to tell him in advance that, when he saw me setting up the tripod, he should take no notice of me and certainly not look my way when the camera started humming.

At last the day came when I boarded the *Mattie*. She is a schooner of fifty tons, seventy feet in length, and she was built in 1882. Formerly laden with fruits from the Indies, seagoing vacationists from all walks of life were now her cargo. She is manned by a captain, mate, cabin boy and cook. The passengers assist in raising sail, they take their turn at "KP," they even "stand a trick" at the wheel. A good wind had come up early that morning. Captain Grant checked, to make sure that all his twenty five passengers were aboard. "Let's go, Fred," he called to the mate. Ropes were hauled, up went the mainsail, then the foresail and finally the jib. I looked through the viewfinder; the action was rapid and interesting. I wanted so much to press the button. But no; I had decided to take no movies the first day out, for that had been set aside for making the observations which would be useful in planning to film the many phases of shipboard life.

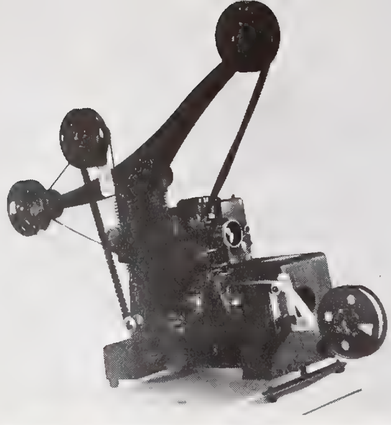
We anchored early that evening. My fellow passengers hurried ashore for a night of revelry, but I went below to my bunk, where, under the dim light of a swinging oil lamp, I jotted down the following day's shooting schedule. A sunrise was to be first on the agenda. Eager to arise before dawn. I turned in early.

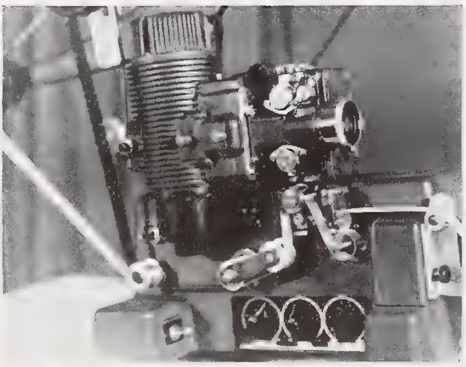
Before the first glimmer of daybreak, I was already dressed and on deck. The tripod was set up, the camera pointed in the direction of the faint rays then making their first appearance on the horizon. Gradually the sky took on a golden glow. I waited until the sun, lost behind cumulus clouds, rose just a bit higher. Now the heavens were ablaze in one grand glory of light. Pointing the meter toward the hidden sun, I took a reading and then exposed five feet of film. A few seconds later, after a second reading, another five feet ending in a fadeout were filmed. Thus the final scene of *Windjammer*, the sunset, was disposed of. Before long the mate appeared with bucket and rope in hand. This he dipped overboard, filled it with water and then began to scrub the deck. More movie material arrived in the form of an attractive girl all ready for her pre-breakfast swim. She was duly filmed diving, swimming, clambering aboard, washing, combing her hair and putting the finishing touches to her beautifying routine.

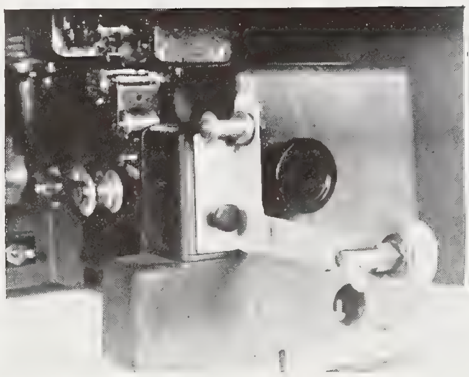
The scenario provided for an opening shot of the *Mattie* at sea under full sail. This was to be inserted between the credit title and a scroll title which was to precede the sunrise scene. It was necessary for me to get aboard another vessel while the *Mattie* was under way, as this action could not be taken [Continued on page 266]

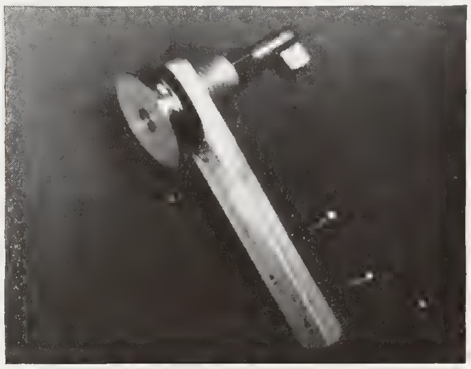
Photographs by Sidney Moritz, ACL

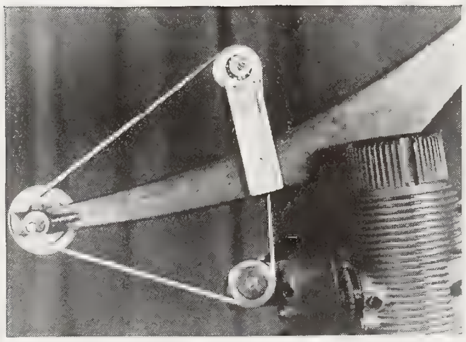
• In *Windjammer*, the author has taken the unusual opportunity of recording the life aboard a type of vessel that is nearly obsolete in modern shipping; because the passengers share the crew's duties, a cruise is a real sailing experience which Mr. Moritz has filmed with attention to detail, as the photographs on these pages will indicate; yet he has kept predominant the fact that the adventure is a vacation.

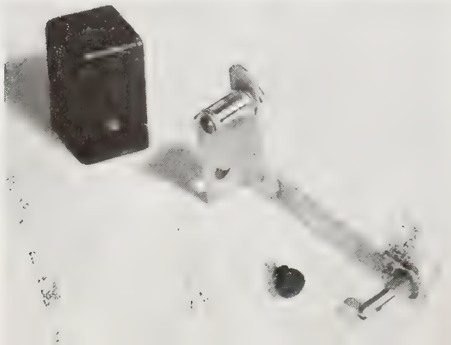












TWO ON ONE

How separate picture and sound tracks may be shown together on one machine

DEAN DEMPSEY, ACL

MOST filmers, whether they are award winners or just "everyday reelers," would like to add some kind of sound to their movies. Probably the most satisfying, but at the same time the most involved, method of accomplishing the addition is that of sound on film.

For those amateurs who achieve sound on film, in spite of the complexities, whether they own their film recording equipment or whether they have the sound recorded by a professional studio, the "editor projector" described here should be of interest and, I hope, of service. To those who have felt that sound on film is too expensive, it offers several new economies in production.

This equipment is an adaptation which was designed primarily to "pinch hit" for the regular 16mm. sound editors that for several years have been absent from the civilian market. However, the editor projector has a feature not found in the regular, 16mm., sound editing machine. It not only makes possible a simultaneous editing of the sound and the picture tracks prior to their combined printing. With it, sound productions may be projected before a large audience in a fully synchronous form, even if the sound and picture are on two separate reels. This system simply applies the principle of the elaborate, Hollywood studio machines that are used to project sound "rushes." It has been used in various production studios, in one form or another, but many amateur filmers may not know of it.

The adaptation pictured here is designed for a Bell & Howell, Commercial Model, 16mm. sound projector. However, with a little mechanical ingenuity, you can apply the idea to any projector employing three or more motor driven sprockets. The basic principle is this.

To make a sound on film production of any consequence, the "double system" will be used either partially or completely. By double system is meant the method by which the picture is recorded on one film in a camera and the sound is recorded on another film in a sound on film recorder. These two recordings may be made simultaneously, or one or the other may be made first. Regardless of the order followed, the two films or tracks (the picture and the sound) must be cut and edited to match (synchronize) before they are combined on a third and final film by the printing process. Such editing or matching of double system films is made possible with the editor projector described here.

In addition to the time and money saved and the convenience of using your sound projector as a sound editor, there is another advantage in the adaptation. After a production has been shot and the sound and picture films have been edited, the picture is ready to go to the laboratory for combined printing. Combined printing (transfering the sound print and the picture print to a third and complete copy) is in itself a definite expense. Most studios will handle film only in reels of 400 feet, with prices ranging from $20 a reel for black and white to $50, for Kodachrome. Such prices limit sound on film productions to combined prints for only the most important of your efforts. They are too [Continued on page 266]

• Top, Fig. 1 shows projector with extra takeup arm; second, Fig. 2 shows method of threading films; third, Fig. 3 shows assembly of extra arm which holds sound track supply reel; fourth, Fig. 4 shows unassembled parts of picture takeup arm; fifth, Fig. 5 shows installation of picture takeup arm, which may be left in place in normal projector use; sixth, Fig. 6 shows unassembled parts of the extra sound track supply reel arm, which may be added to or taken from projector in a few seconds.

Photographs by Barrett

FACL, 1945

The ACL adds three Fellows to the League's honor roll

THE Amateur Cinema League presents its fifth group of Fellows who were elected to this honor at the Nineteenth Annual Meeting of its Board of Directors this year.

The Fellowship of the League, created in 1940, was first given in 1941 to five members, leading all of whom is the name of Hiram Percy Maxim, FACL, the late Founder of the League, to whom the first and a perpetual Fellowship was awarded posthumously. The Fellowship award is made annually at the pleasure of the Board of Directors upon the recommendation of the Executive Committee of the League. It is essential that a Fellow be a member of the League, and the honor is coterminous with membership, save in the one instance of Mr. Maxim. No Fellowship fees or dues are charged, other than the annual membership fee, which is the same as that paid by all League members. Fellows are entitled to use the letters FACL after their names.

Fellowship is given to League members who have served the cause of non-theatrical movie making with distinction, whether they are actual movie makers or not. The qualifications for election are determined by the Board of Directors. With the 1945 elections, the total of League Fellows now living stands at twenty one.

There follow in alphabetical order the names of the 1945 Fellows of the Amateur Cinema League, with the citations made by the Executive Committee in its nominations.

Arthur L. Gale, ACL. Creator of the basic thesis on which the treatment of subject matter of non-theatrical films was developed, he has in nearly two decades of authorship discussed the continuity of these films and clarified it for beginners in books, booklets, magazine articles and public addresses; editor of Movie Makers for twelve years, he made that magazine a rich source of dependable information about general movie making; consultant for the Amateur Cinema League, the Boy Scouts of America and other national bodies, he has served thousands of personal filmers and has developed production programs for organizations making use of movies in education; now engaged in general film making, his firm has produced outstanding motion pictures for the United States Navy and other governmental departments and for educational, scientific and industrial concerns; a pioneer in personal cinematography, he has given generously wherever he has served, bringing new ways of thinking and new methods of doing to a new art which owes him much for these contributions.

Joseph J. Harley, ACL. An engineer by profession, he has brought to personal movies the exacting standards of the scientist, but has avoided the sterile results of the narrow technician; he has used skills wisely, but only to serve art, and he has turned his many abilities to creative cinematography of a disciplined and distinguished order; informed and sensitive in his love of great music, he has combined impeccable technique with fine taste to bring dual turntable scoring to a new level of dignity and power; broad of character and warm of heart, he has, above all, worked untiringly for the cause of personal motion pictures, sharing his knowledge with generosity as he disclaimed his honors with modesty; his is the wealth of the true amateur.

Henry E. Hird, ACL. Good movie maker and good citizen, he has brought cinematography to the service of civic ends by giving his intel-

[Continued on page 268]

HENRY E. HIRD, FACL

JOSEPH J. HARLEY, FACL

ARTHUR L. GALE, FACL

B & H FILMS ITS "FOLLIES"

When the boys and girls at the Bell & Howell Company raised funds for their employee activities committee by staging a spectacular and mirthful "Follies of 1945," it was a foregone conclusion that the show would be filmed. Filmed it was, and the movie version called for another party, where the actors saw themselves on the screen. Special musical recordings and a spoken commentary added to the gaiety. The elaborate stage performance included a rollicking travesty on personal filming, written by Whitfield Hillyer and William F. Kruse, manager of the Films Division of Bell & Howell, called "Get What You See," reversing the familiar "What You See You Get," B. & H. slogan. It was a highlight of the three performances of the "Follies."

Top, left, company executives join the fun, with J. H. McNabb, Bell & Howell's president, seen as number three from the left; top, right, the Filmosound Library's number, showing Mr. Kruse in middle; center, camera records the show (a second camera was used on the other side of the orchestra pit, and a third in the balcony); bottom, left, a scene from the movie making sketch; bottom, right, the grand finale of the show.

BACKYARD FILM FEAST

Recording the joys of outdoor cooking

WILBUR W. KRIMPEN, jr., ACL

THE war has taught us many things. We have learned how to live with less heat, how to conserve tires and gasoline, how to make our shoes last longer and how to keep our homes in repair. We have been an extravagant people in the past; but, as a general rule, we have taken the war's economies in our stride.

Filmers, along with everybody else, learned how to conserve. We have learned how to make our equipment last longer, how to improvise "gadgets," how to economize with film; and, instead of traveling to the vacation lands for scenic splendors to record on Kodachrome, we have learned how to film in our own backyards.

A few short years ago, like many another novice with a movie camera, most of my filming was crowded into a two week vacation, spent in touring the countryside in the family motor car—one year to the north woods of Canada, another to Virginia, and so on. For the balance of the year, except for very rare occasions, the movie camera reposed peacefully on a closet shelf, chiefly because I thought that I could not find anything interesting to film near home. But I've learned better since.

Fortunately for us, my wife and I have a summer cottage at a lake colony in New Jersey; so, when restrictions on gasoline and travel were put into effect, we still had a place to go, to get away from the city's heat and crowds. I had used the camera to some extent around the lake, but I still had the feeling, being so near home, that the results lacked interest.

Last summer, some friends took their vacation at the lake. Charlie, the man in the family, is also an amateur movie maker; but, one look at him and you decide that there is something he would prefer to do above anything else—to eat. He not only loves to eat, but delights in preparing food.

For days, he kept our mouths watering, telling us about a clambake he had learned to prepare on an outdoor fireplace, while he was vacationing on Long Island several years ago. He wanted to repeat the feast around the fireplace at our cottage. It sounded very tempting, but I was not too much impressed until the idea of making a picture of the clambake and its preparation occurred to me. From then on things moved fast. I could scarcely wait to get started.

A day was spent in New York buying the ingredients of the feast—live lobsters, clams, chicken, fish and all the "fixings."

In the evening we sat down to prepare the outline of the film and decided that the picture should concern itself with what a fine time a group of congenial spirits could have, broiling lobsters and preparing a clambake, waiting for it to cook and enjoying it when it was ready. Many closeups were planned, to show the preparation of the meal and its eating. There were to be some scenes of cocktail mixing, shuffleboard and the usual "kibitzing," to add to the gayety of the occasion. While much of the picture was posed, the spontaneity of the fun we were having was so well registered in the filming that it really lives up to its title, *Rowdy Clam Bake.*

Filming a picture of this type is comparatively simple, as no extensive plot is necessary. I merely filmed what we were doing, and in this way [Continued on page 270]

16mm. scenes by Wilbur W. Krimpen, jr., ACL

• In these frames from Mr. Krimpen's cine praise of good food we find the essential quality of emphasis on the important feature of the entire movie, which is, of course, the things that are cooked and eaten.

Practical Films

The general movie used for various purposes

40MM. SHELLS

Shells for the "Fighting Forties," a 16mm. Kodachrome, silent picture, made by Transfilm, Inc., 35 West 45th Street, New York 19, N. Y., for the U. S. Hoffman Machinery Corporation, Poughkeepsie, N. Y., is an exciting presentation of the manufacture of 40mm. anti-aircraft shells that have proved to be so deadly in the present conflict. The entire process of manufacturing is shown, including lathing the shell casings, capping, heading and filling the shells with charges.

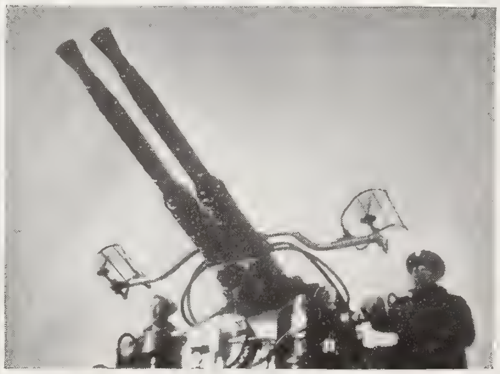
Each of these steps is performed in the Hoffman plant, with the exception of charging the shells. In the closing sequences of the film, designed for training and morale building within the plant, interesting shots show the shells being tested through actual firing. The picture was filmed and directed by Harry L. Coleman, of Transfilm, Inc., and written by John Young; Peter Prenting, plant superintendent at Hoffman, acted as technical supervisor.

REHABILITATION

Back to Normal, 16mm. black and white, sound on film subject, running sixteen minutes, is released by the British Information Services, 30 Rockefeller Plaza, New York 20, N. Y. Wing Commander Bader will remain an outstanding example of a man who made a prodigious "come back" from circumstances that would down most men permanently. With the aid of extreme will power and modern artificial limbs, he was able not only to return to a normal life, but to remain one of Great Britain's front rank fighter pilots.

The film shows that, in the Roehampton Hospital, many men, women and children who have lost one or both legs or arms are being led back to a normal life. Through the skill of modern medicine and the marvels of mechanics, men with two artificial legs can dance and play tennis, men with no arms play golf and children learn to skip again on artificial limbs. Not only are they taught to play as before, but they are adjusted to do their old jobs or are taught new ones, in order that [Continued on page 275]

16mm. scenes by Harry L. Coleman



• *Shells for the "Fighting Forties," made as a record of war production, gives clearly sequenced film presentation of complex mechanical processes required in supplying ammunition used in modern mechanized warfare.*

ig. 1

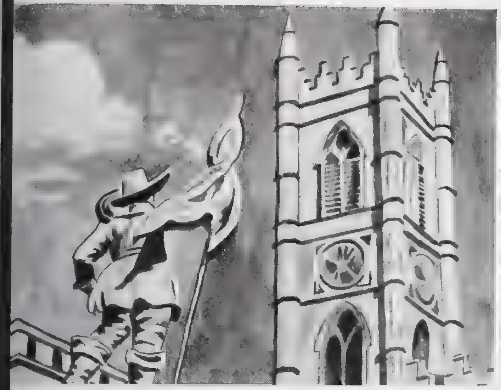


Fig. 2

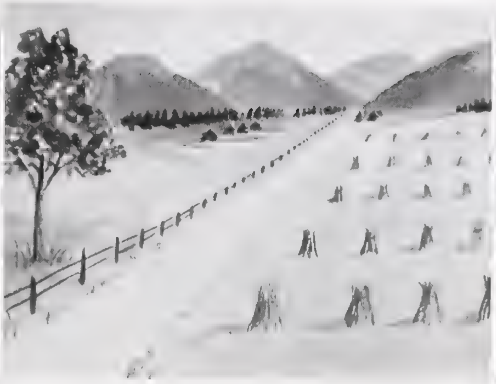
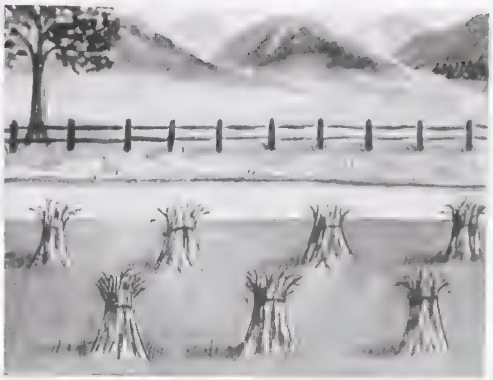


Fig. 3



• Left, example of composition selection with cramped camera space; center, "leading in" lines which carry the attention to an interesting portion of the scene; ight, horizontally bisected composition which divides attention of audience and is, therefore, undesirable in movie making.

SPEAKING OF COMPOSITION

An inquiry into its basic rules

FRANCIS M. HIRST, ACL

WHAT is the mysterious quality in movie making that we call composition?

Probably the word causes more of the mystery than the actual fact itself, because there is nothing essentially mysterious about it. In simple language, it is the orderly arrangement of objects in a scene, so that the filmed result will be pleasing to the eyes of the persons in the audience. To achieve this orderly arrangement requires a sense of proportion and balance that seems almost to be inborn with some filmers, and lacking to others.

This sense of proportion and balance can be developed by observation and study, even if at first we may believe that we have none of it. If we do possess some of it, to begin with, we can increase it and make it serve us better in our movie making.

Kodachrome has so charmed us with beautiful color on the screen that it has not been easy to remember that form and balance are needed in color films, as well as in those that are black and white. Also, color in movies must itself be balanced and composed. So, for all filmers, whether they use monochrome or color, composition is important, although it is not mysterious.

The main purpose of composition is to place the principal object in a scene properly before the spectator. His attention must not be distracted by unimportant details. Ideally, every object in a picture should have a definite relationship to every other object; all should augment the principal subject and serve to make a complete whole. Practically, a filmer must make many compromises. When one looks at a person or an object, with definite attention, that person or object immediately becomes the center of his vision, and the rest of what one sees becomes a kind of fringe in his vision. One might conclude, therefore, that good composition invariably calls for centering the chief object in a scene. But the experience of artists has taught us that the placement of the main subject off center will generally result in a more interesting effect.

Balance. One of the simplest rules of composition for the movie amateur is the much talked of "division of thirds." This theory calls for dividing the viewfinder by two vertical lines, placed one third of the distance from each side, and by two horizontal lines, placed one third of the distance from the top and bottom of the finder. Where the lines intersect we have four points of interest. Good composition will result if the principal object is placed at any one of these four

[Continued on page 274]

• Left, reciprocal employment of straight lines and curves, producing compositional harmony; center, framed composition which keeps attention upon important object; right, lighthouse as main feature of scene provides very satisfactory element of marine views in films.

Sketches by Francis M. Hirst, ACL

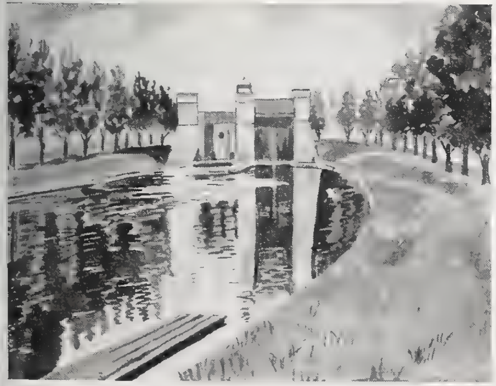


Fig. 4

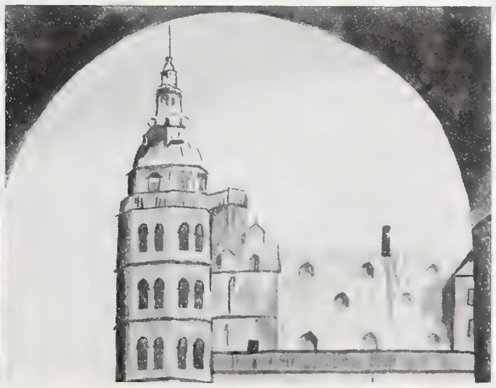


Fig. 5

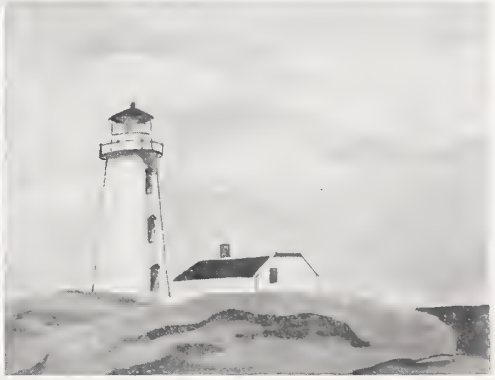


Fig. 6

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Adorable family incidents like this can be vividly yours... forever... with home movies, a personal film library built around a Bell & Howell Filmosound.

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Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Established 1907.*

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MM 7-45

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The Clinic

Technical comment and timely topics for the amateur

Pillbox aid Walter Bergmann, ACL, has made an inexpensive and a serviceably accurate fading device from a pillbox. With some limitations, the device can also serve as a rough and ready mask box. The pillbox is the ordinary, round, shallow paper container in which pills, paper clips and other small items are sold. Its cover can be discarded, as only the bottom of the receptacle is used.

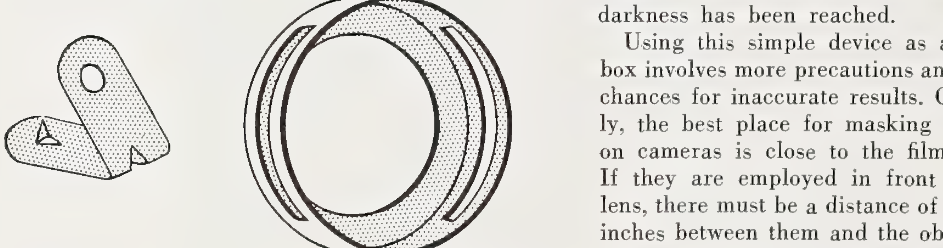
Into the floor of the box is neatly cut a round hole that permits the box to fit snugly over the front of the barrel of the lens that will be used with it. A piece of stiff cardboard is cut to form a slide; its length should be great enough to include an arrow shaped cutout, which makes the fade, as well as to provide two ends that will completely cover the opening that has been cut in the floor of the pillbox; its width should be sufficient to cover the pillbox floor's opening entirely and to permit the cardboard to fit into slits that are cut in the sides of the pillbox. Small, brass, finger pressure clips are placed on the cardboard slide, to act as stops, as the slide is pulled past the lens.

An arrow shaped cutout is made in the cardboard slide, by means of which light can be admitted to the lens in an increasing amount until the whole surface of the objective is uncovered. This arrow shaped opening will give as satisfactory a gradation from light to darkness as can be found, although one may experiment with other shapes as well.

The use of the device is obvious. One merely pulls the slide through the slits, after the box has been fixed on the lens barrel. If the brass clips have been placed accurately, it will be easy to determine when full light or complete darkness has been reached.

Using this simple device as a mask box involves more precautions and some chances for inaccurate results. Optically, the best place for masking devices on cameras is close to the film itself. If they are employed in front of the lens, there must be a distance of several inches between them and the objective, if the edges which they give to the scene are to appear sharp on the screen. In using the present device, sharpness may be increased by employing a narrow diaphragm opening.

Mr. Bergmann has also used his device for multiple exposure work. If it is so employed, one must remember that only the most exact masking of the lens will give perfect results. The rough operation of the pillbox device will not insure this needed accuracy, although it will serve, in a pinch.



• From the simple elements of pillbox, cardboard and paper clips, a fading and masking device can be constructed which will make serviceable fades and outlined shots and which can be used, if required, to achieve multiple exposures when better equipment is not available.

Attention One of the surest methods of concentrating audience attention on an object of principal interest is the simple one of not giving the beholder anything else to look at. The full face closeup does this to perfection, especially when it is filmed with a long focus lens to cut the depth of field to a desirable minimum. Carefully chosen natural backgrounds accomplish the same effect.

There will be many occasions, however, where neither of these expedients may be used. You want *more* area than a closeup; the existing background simply is not simple. This is the time to keep in mind the idea of setting up a temporary background which *is* neutral, both in texture and in tone. Sheets of fibre board serve excellently, and, for color filming, they may be tinted with calcimine or "painted" with a bath of colored light. Additional attention getting force may be achieved by throwing the beam of a spotlight diagonally across this background, thus creating a graduated oval pattern of light as a frame for your principal object.

Take no chances Kodachrome film is both too hard to get and too expensive, to be used as raw material for haphazard exposure guesses. One might as well make up his mind to shoot Kodachrome intelligently, or not at all. Intelligence is not hard to come by, because not only does the manufacturer provide very clear exposure instructions with each carton of Kodachrome, but exposure meters are available, if one hunts for them actively. What is required is a willingness on the filmer's part to take time, before he shoots, to determine his diaphragm setting, to avoid getting confused or hurried and to make a final check of the exposure and the setting before the button is pressed.

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Frank E. Gunnell, FACL

• Joseph J. Harley, FACL, Sidney Moritz, ACL, George A. Ward, ACL, at Gala Show, Metropolitan Motion Picture Club, ACL, N. Y. City.

Seventh for Mount Vernon More than 600 members and guests of the Mount Vernon (N. Y.) Movie Makers attended that group's Seventh Annual Movie Night, held early last month in the auditorium of the city's A. B. Davis High School. *In His Own Judgement*, 1944 Maxim Award winner by Joseph J. Harley, FACL, of Madison, N. J., was featured on the program, marking the first time that the Mount Vernon club has scheduled the work of other filmers besides its members. *New Guinea Newsreel*, by Lewis B. Sebring, jr., ACL, was another guest picture, with *A Day at the Zoo* and *As Ye Sow*, both by Walter Bergmann, ACL, of the Mount Vernon unit, rounding out the program.

Australian award V. E. Pye, a member of the Victoria Amateur Cine Society, is the winner of the A.A.C.S. Award—1945, according to a recent announcement in *Movie News*, official organ of the Australian Amateur Cine Society, ACL, of Sydney, New South Wales. Mr. Pye's premier picture was *Inspiration*, a 16mm. color story of the psychological cure of a young girl struck down by infantile paralysis. Other prize winners in order were D. J. Bilcock, also from the Victoria club, for *The Changing Year*, and J. H. Couch, vicepresident of AACS, for *Transport*. The board of judges comprised Geoffrey King, Reginald Perrier and Captain H. Lilley, of the United States Army Film Propaganda Division.

MMPC chooses Joseph J. Harley, FACL, 1944 Maxim Award winner and newly elected Fellow of the Amateur Cinema League, has been chosen as president of the Metropolitan Motion Picture Club, ACL, of New York City, for the coming club season of 1945-1946. Returned with him on the new panel of officers were Frank E. Gunnell, FACL, first vicepresident; John R. Hefele, ACL, second vicepresident; Sidney Moritz, ACL, treasurer; Alice L. Burnett, ACL, secretary. Mr. Hefele was one of three of the club's eleven man board of directors recently elected for a period of three years service. Joining the board with him were Ernest Miller, ACL, and Harry Groedel, ACL.

Albany eats Members and guests of the Amateur Motion Picture Society of Albany, ACL, sat down early last month to a steaming dinner of roast chicken at the group's annual banquet, held in the city's Aurania Club. Madeline Lemperle was in general charge of arrangements, assisted by Jeannette Gates, ACL, for reservations and Katherine Duffy for entertainment. The Reverend William H. McConaghy was the chief speaker of the evening, while seen on the club's screen were *AMPS Sequences of 1945*, produced under the supervision of Art O'Keefe, and *Baie St. Paul*, 1944 Ten Best award winner by Frank E. Gunnell, FACL, from the Amateur Cinema League's Club library. Officers for the coming club season were installed at the dinner as follows: Charles Creamer, president; J. Stewart Burton, vicepresident; William Wright, treasurer; Miss Gates, secretary.

New in Maine First organized early this year, the Kennebec Cinema Club is a new unit with headquarters at Waterville, Maine. The initial board of officers includes Joseph G. Grace, ACL, president; Leoni Rodrigue, vicepresident in charge of movies; B. W. Greenleaf, vicepresident in charge of still [Continued on page 276]

• Orchestra section of audience of 500, attending second annual Gala Show
f Amateur Motion Picture Society of Milwaukee, ACL.

arold F. Sonnemann, ACL

• Part of crowd at sixth annual Gala Night of Brooklyn Amateur Cine Club, ACL, in that city's St. Felix Street Playhouse.

Charles H. Benjamin, ACL

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

D. E. B. STEVENSON, ACL

$10,000 prize The largest monetary reward ever offered for amateur movie effort is announced this month by International Theatrical and Television Corporation, 25 West 45th Street, New York 19, N. Y. It is a first prize of $10,000 to be given to the filmer whose movie is selected by a prominent jury as the best of all those submitted in a contest which runs from July 1, 1945, to July 1, 1946.

Ten other prizes are offered in the form of royalty arrangements which parallel those used by the major companies of Hollywood. After the customary expenses of re-editing, adding sound, copyrighting, censorship fees and laboratory costs (for prints) have been recovered by the company, the royalty begins to run on a fifty percent basis. The advertising and exploitation costs are borne entirely by International. The film which wins the first prize does not share in the royalty plan, as it will be owned outright by International. Films which are distributed on the royalty basis will be kept on the market by International for at least two years.

The contest is open to all amateurs, excluding only professional motion picture producers, members of the International staff, the judges and the families of these last two classes. Competitors may be either individuals or groups.

Films may be submitted from countries outside the United States, but all problems of shipment, customs, taxes and border censorship must be solved by contestants, and they must pay all expenses in this connection. International will receive for contest entry only those films that are delivered to the company without complications and without charges.

Entries may be either sound or silent, color or monochrome, 8mm., 16mm., or 35mm. Films on inflammable nitrate stock are excluded from competition and will not be received by International. Phonograph discs must not be sent by contestants, as these will not be received by International, nor will the company engage to provide records for playing in accordance with score sheets. Although the winning films will, in practically every instance, be given a sound accompaniment by International, the company is the sole judge of what the sound should be, and it cannot promise to follow the ideas of the producers of the winning pictures. Although the rulings with reference to disc accompaniment will exclude some excellent amateur scorings, they are unavoidable, in view of the copyright situation having to do with phonograph records. The company reached this decision regretfully, but it followed the best advice in the matter. Contestants, therefore, will look forward to what is essentially a contest for silent movies. Footage may be filmed either at sixteen or twenty four frames a second, although the latter speed will facilitate later sounding by International.

The subject matter of contesting films is unlimited. Contestants should remember that the films that win prizes will be those that are intended for commercial distribution in the general film field by International. The company believes that personal filmers can produce footage that is both interesting and commercially profitable. The judges, to be announced later, will be drawn from the theatrical movie industry of Hollywood, from persons experienced in general filming and exhibition and from prominent citizens. It is to be presumed that their decisions will be based upon the qualities of broad, human interest and entertainment. Films offered should, above everything else, be interesting and attractive.

Films may be submitted in any length, but only original prints will be received. Any footage for which the filmer has already received commercial, monetary payment is excluded from submission. These two exclusions operate against entire films or any parts of them. Hence, no excerpts from film duplicates of any kind and no footage which has ever been commercialized will be eligible for entry, and their presence in a film will cause its rejection. This rejection does not apply to films that have won amateur contest cash awards. It is entirely proper for contestants to submit films that have been made prior to the announcement of the contest, subject to these limitations. The presence of commercially made titles is acceptable, although these will probably disappear in the re-editing of the winning films.

All prize winning films become the property of International, the first prize winner absolutely, the others on a royalty basis, ownership title resting with the company.

All films that do not receive prizes will be returned by the company at its own expense, following the end of the contest. Films returned to contestants outside the United States will, however, be returned at contestant's expense.

Contesting entries must be sent to International Theatrical and Television Corporation at 25 West 45th Street, New York 19, N. Y., by mail, prepaid express or messenger. Entry blanks will be provided by the company. These must be mailed separately by first class mail. They cannot be included with the films sent. July 1, 1946, is the last day for entry receipts, and films must actually be in International's hands on that day. Those in transit will not be received as contest entries after that date.

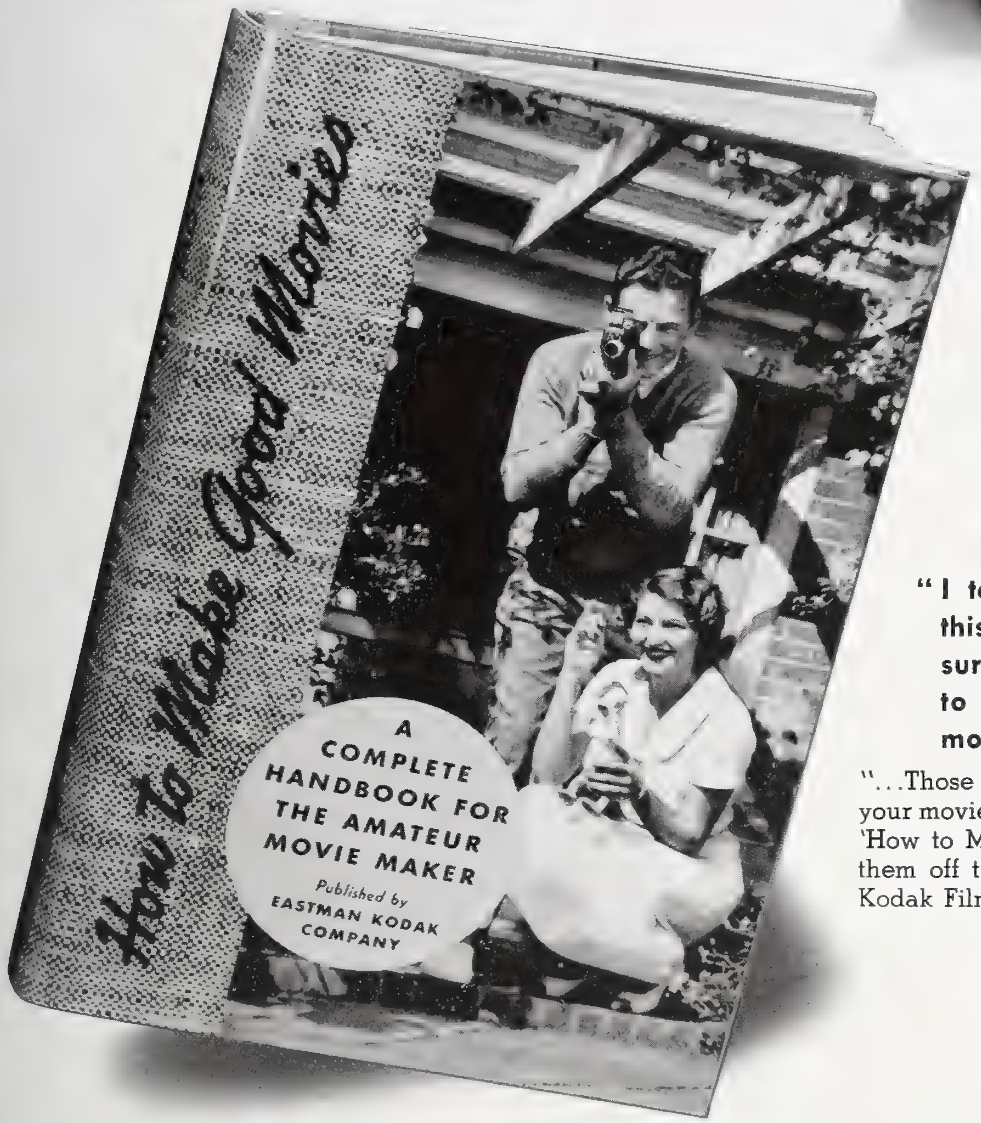
George A. Hirliman, president of International, has made it clear that the purpose of the [Continued on page 278]

• George A. Hirliman, president of International Theatrical and Television Corporation, who has announced a $10,000 prize for the best amateur film.

"'How to Make Good Movies'—in a new printing. Here's our chance to brush up on movies before film comes back."

"More than 175,000 movie makers have bought it—it *must* be good."

"It IS! 'How to Make Good Movies' really speaks our language."


How to Make Good Movies
A COMPLETE HANDBOOK FOR THE AMATEUR MOVIE MAKER
Published by
EASTMAN KODAK COMPANY

"I talk from experience—this book is the simplest, surest, most enjoyable way to learn to make good movies . . . *easily*."

"...Those friends who have envied you your movie fun will get a big kick out of 'How to Make Good Movies.' It'll get them off to a flying start when Ciné-Kodak Film comes back."

SEE the new printing of "How to Make Good Movies." Once more it's been revised in the light of present-day conditions . . . as big a buy as ever for those who want to enjoy home movies at their best. Hundreds of illustrations . . . more than 200 pages . . . price, $2—at your Ciné-Kodak dealer's.

EASTMAN Kodak COMPANY, ROCHESTER 4, N. Y.

Filming days of sail

[Continued from page 253]

from shore. I soon found that it was likewise not practical to attempt to shoot this scene from another schooner, because of the difficulty of maneuvering a sailing vessel into the desired positions with constantly changing winds. I explained my dilemma to good hearted Captain Grant. He suggested that I ask the Coast Guard to put me aboard one of its patrol boats, which was likely to be setting out to sea at the time we were to leave. Since this visit would not interfere with their operations, the Coast Guardsmen readily agreed. So, one fine, sunny morning, I found myself aboard a powerful, speedy motor launch with my camera in readiness. The *Mattie* was already far out as we chugged off. We soon came up with her. What a sight she was, every sail set, taking the wind as she ploughed through the water at a fair speed. This scene was planned to open with a vignette. We worked in closer to her, and when, through the viewfinder, I saw a well framed picture of the *Mattie*, I pressed the button and opened the vignetter. Our motors roared and my camera kept grinding away until I shut down the vignetter and stopped the camera motor. Now for some closer views of the sails billowing out before a stiff breeze and the clipper bow throwing spray to the side! Again I pressed the button and let 'er run for thirty feet. A few minutes later, I was back on the *Mattie*. I looked at my camera. Yes, you guessed it. I had forgotten to open the vignetter!

There seemed to be no end of material, far more than I had anticipated. The weather had been excellent. In one week my 400 feet had been exposed. A frantic shopping tour ashore yielded another 100 feet. But this was soon used up. One morning I awoke to find that we were completely enveloped in a thick fog. The lobster boats at anchor near us, the screeching sea gulls fighting among themselves for stray bits of refuse thrown overboard by the cook, the picturesque shoreline though partially shrouded in mist—all these, alas, I could not record. The fog lifted, the wind came up, we set sail, all seemed well. But soon the *Mattie* began to toss and pitch, dark clouds gathered, the rain came down in torrents. Old Captain Grant went below and shortly thereafter appeared in his sou'wester. He took the wheel in that driving rain. Here was a most dramatic shot, a real prize winner. What would I not have given for just twenty feet of Kodachrome? Never again will I take just enough footage for my planned shooting!

The two weeks of schoonering had passed all too quickly. The weeks of waiting for the films to come back via the Navy passed all too slowly. No sooner had they been returned than they were spliced together on one large reel in the order in which they had been taken. The results delighted me. Careful use of the meter had resulted in perfect exposures. The continuity idea worked out in advance made editing almost unnecessary. Best of all was the fact that the continuity flowed so smoothly that only a main, credit, scroll and end title were needed.

I called on an artist friend, who is also an ardent and excellent movie maker, to get the benefit of his reactions to the now completely edited film. He very graciously volunteered to sketch the background for the main title and to letter the titles in spirit with the theme of the picture. The results were most pleasing. Amateur movie makers could do well to cultivate the friendship of professional artists.

When *Windjammer* was finally assembled in its completed form, I invited neighbors to an informal preview. I soon learned from their many questions—"Where does the *Mattie* hail from, what are her ports of call, how many passengers does she carry, how many are in her crew?"—that something was lacking. To attempt to answer these and other questions in a scroll title would not be good practice. To interrupt the continuity by giving these facts in titles not necessarily related to subsequent action would be no better. Only a properly timed running narration would suffice.

So, the answers to these questions were arranged in logical order, boiled down to essentials and then apportioned wherever possible to the scenes directly involved. The actual wording was refined and the picture was screened while the narration was spoken. In numbers of instances it was necessary to rearrange the scenes in order to accommodate the narration.

Now only the musical accompaniment needed to be worked out. It occurred to me that the sea chantey, *Blow the Man Down*, would put my audience in the proper mood for *Windjammer*. It is played from the very beginning through the scroll title right up to the sunrise scene. For the few very placid scenes of early morn, MacDowell's *To a Water Lily* fits in beautifully. From there on and until the sails go down, waltzes are most effective. The picture ends as it began with *To a Water Lily*.

Four months after I said farewell to my newly made friends of the *Mattie*, the picture had its première. Since that eventful evening, many audiences have said kinds word about it. This film pays rich dividends in the pleasure I get from the pleasure it gives to those who go down to the sea via *Windjammer*.

Two on one

[Continued from page 254]

great to permit many test shots and experiments, to say nothing of the family scenes and odd shots that you might otherwise record in sound. The editor projector can eliminate this cost. With this adaptation it is possible to project the picture film and the sound film through the same machine—mechanically locked in perfect synchrony.

How is it done? It is really quite simple. As you have gathered by now, it is necessary only to provide a means of running *two* films through your sound projector at the same time. Let us look at Fig. 1. A reel from which the picture track is unrolled is mounted on the regular top arm of the projector in the conventional manner. The track is threaded through the optical portion of the projector in the normal way *except that it by passes the sound head.* This threading can be seen more clearly in the closeup in Fig. 2. A special and added takeup reel arm is mounted centrally near the lamp house. This arm holds the reel used for the picture track takeup.

Another special arm holds the sound track's supply reel. This arm assembly can be seen clearly in Fig. 3. The sound film (represented in the photographs by white leader) is threaded over the sound drum (see Fig. 2) and over the bottom or "sound track" sprocket. *Both the picture (black in photographs) and the sound (white in photographs) engage the bottom sprocket.* It is at this point that the two films are mechanically locked together. Leaving this sprocket, the sound film, being on the bottom, comes out at the back of the machine on the projector's regular takeup reel.

The two additional parts used are simple to construct and mount. The picture takeup reel arm is shown unassembled in Fig. 4. It consists of a piece of one eighth inch Duralumin, one inch wide and about four inches long. On this Duralumin arm a bearing has been mounted. Into the bearing is pressed a shaft, to hold the reel. On one end of the shaft is a lock, to keep the reel from falling off; on the other end there is a pulley wheel, to engage the takeup belt. These parts were turned in a small lathe, but "ready made" parts from old projectors, editors or rewinds could have been employed. This arm, when it is assembled, is mounted on the main reel support arm near the lamp house. The exact location is determined by trial.

When it is correctly placed, this arm in no way interferes with the normal operation of the projector, even if 1600 foot reels are used. Therefore, it is possible to project or edit non-combined, double system films up to 400 feet in length without interference. Since this arm does not affect the operation or the transportation of the projector, it is mounted by means of two small machine screws and is left permanently attached to the main, reel support arm (Fig. 5). The driving power is supplied to this new takeup reel arm by means of a longer takeup belt. An extra length can be added to the regular belt, or a longer belt can be substituted.

The added sound track supply reel arm, unassembled, is shown in Fig. 6. It consists of a one inch Duralumin angle, three inches long, to which is soldered a $\frac{1}{8}$ inch by 1 inch by 5 inch Duralumin arm. In a bearing on this arm is a shaft upon which the sound track reel is placed. This shaft also has a lock, to hold the reel in place. A tension or drag must be supplied on this shaft, to prevent its turning too freely. A drag is necessary for this type of projector, where a "spring snubber" maintains the film's contact upon the sound drum. (In projectors employing a "roller snubber" which holds the film physically against the sound drum, the tension at the supply reel arm can be omitted.)

In the model shown in the photograph, the tension is provided by a spring pressure against the end of the shaft. Previously a small piece of sponge rubber was used. This was so glued to the arm that the revolving reel dragged or rubbed against it. With flat reels and a true shaft, the rubber provided a simple and satisfactory method of control. The free turning guide roller at the top of the assembly prevents the film from binding across any parts of the machine. This roller may be turned in a lathe or purchased from the manufacturer's replacement parts list.

This added supply reel arm assembly is attached to the projector in a few seconds. First, the knurled thumbscrew, which is used to hold the exciter lamp cover, is completely removed. This screw then slips through a small hole in the supply reel arm, threads through the exciter lamp cover and into the projector proper. This step can be clearly understood by reference to Figs. 6 and 3. Although any means that would hold this arm in place would be satisfactory, the one described here was chosen because of its simplicity.

Once the adaptation is built and assembled, the resulting editor projector with its four arms and reels looks like a mechanical octopus! However, it is simple to use. The "start" mark for the picture track is placed in the optical aperture directly behind the projection lens. The "start" mark for the sound track is placed in the beam of the exciter lamp. The balance of the film is threaded as shown in the photographs. With threading done, a flip of the switch—and lips and speech work in perfect registration!

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There are two minor limitations of the editor projector. First, the contact of the two films from their common sprocket to the point where they separate at the last roller is not too desirable. Continued use of the same films would probably result in scratched prints. However, I have used several films over and over, in this way, with no noticeably bad effects. The second difficulty arises in editing. At times it is desirable to reverse the picture. In doing so, it is necessary *manually* to take up the sound film on the front supply reel.

In addition to its regular functions as they have been outlined, the creative potentialities of this equipment are very interesting. Any commercial sound film that you may now possess could be used as the "sound track" for your own shots. Your films could be carefully taken and edited to fit the "sound" story of a newsreel, for example; but, in place of famous persons, you could have your family, friends or even animals become their impersonators.

The simple adaptation that has been described will serve many purposes. Although it is clumsy in appearance, it meets real needs, it is inexpensive and it does no violence to expensive sound equipment.

FACL, 1945

[Continued from page 255]

ligent capacity without stint in the production of motion pictures for community purposes and in providing film programs for men in hospitals who were disabled in war; an active member of the Passaic Cinema Club, in New Jersey, he has served it as a counselor, teacher and helper for other members whose progress he delights in furthering; to this club he has made gifts of prizes to encourage filming; a lover of nature, he has made outstanding records of wild life, especially of birds; modest, gentle and sincere in his service to the eighth art, he has earned for it and for himself the respect and affection of his fellow men.

Arthur L. Gale was born in 1904 at Baker, Oregon. He was educated in the public schools of that State, at the University of Oregon and at Dartmouth College, where he was a member of the class of 1927. His father, the late Dr. Arthur Gale, was a greatly beloved West Coast physician. His mother is a student of Latin and Greek classics which she taught for many years.

Mr. Gale's entire career, since graduation from college, has been in the field of general movies. Coming directly from Dartmouth to the Amateur Cinema League, he joined its staff in the formative days of that organization. The history of the Amateur Cinema League is filled with the accomplishments of this creative thinker. He was its first continuity and club consultant. In this capacity, he developed the foundations for treating the subject matter of general films and he built up the system of local amateur movie clubs in the United States and elsewhere.

Mr. Gale widened the scope of his writing. His articles appeared in Movie Makers regularly, but he reached out for other readers, finding them in a number of monthly publications in the United States. Booklets which he wrote for the League were translated into German and Japanese—the last without his permission — and they were widely quoted in French and English publications, as well as in those printed in Spanish. He then went into book authorship. He was a co-author of the Amateur Cinema League's basic text, *Making Better Movies*, and its successor, *The ACL Movie Book*. He wrote *How to Write a Movie*, which had both American and English editions. He was co-author of *Make Your Own Movies for Fun and Profit*, published in the United States. The first three of these books are standard authorities in all large libraries.

Mr. Gale developed his consultative faculty in years of work with the Amateur Cinema League. He later turned it to more specific fields, and he became consultant in visual education for the National Council of the Boy Scouts of America. He has served other national bodies in a similar capacity.

Mr. Gale undertook the editorship of Movie Makers in 1932. He held that post until his resignation in 1944, to become a partner of Willard Pictures, a production organization engaged in general film making, of which T. W. Willard, FACL, is senior partner. As editor of this magazine, Mr. Gale was known to thousands of personal filmers for his development of its editorial contents and physical dress.

In his present production work, Mr. Gale has worked out new methods of general filming and has dealt with a wide group of clients, including various branches of the United States government. Some of the finest training films of the United States Navy have been made under his supervision by his present company.

Mr. Gale is a student of Fifteenth Century printed books and medieval manuscripts of the Latin classics. A member of several learned societies and an active collector, he is one of the youngest men to have achieved high amateur standing in this field of knowledge. Membership in the Grolier Club, the Metropolitan Opera Club and the Hajji Baba Club, of New York City, reflects his wide appreciation of the arts, in the newest of which—the motion picture—he has won distinction.

Joseph J. Harley, born and educated in Hungary, where he received a degree in engineering, came to the United States in 1922. His first American activity was as a consultant in mechanical design for patent attorneys. In 1928 he joined the Bell Telephone Laboratories as a member of the technical staff of that world famed organization, and to it he has devoted his efforts since that time. He has a number of patents to his credit and he has, more recently, been engaged in the war work of his company.

Mr. Harley lives in Madison, N. J., where Mrs. Harley is active in Red Cross work. She shares with him an enthusiasm for the out of doors, and the Harley camp on Lake Saranac is well known to many friends. Their one son, Edgar, is with the United States Infantry in Europe.

Beginning to film in 1938, Mr. Harley's first efforts were in the 8mm. field. *Whitetail Trails* won first prize in the Bell Laboratories Motion Picture Club contest in 1940. *Auntie in Moccasins* placed in Movie Makers Ten Best in 1941 and won first prize in the 1944 Bell Laboratories Motion Picture Club contest; *Land of My Dreams* won first prize in 1942 in both the Bell Laboratories and the Metropolitan Motion Picture Club contests. After having established himself as an 8mm. filmer to be reckoned with, Mr. Harley turned to 16mm. Kodachrome as a medium, and his first 16mm. picture, *In His Own Judgement,* won the Hiram Percy Maxim Memorial Award for 1944.

This prominent engineer has brought his profession to the service of his avocation in many personally designed and executed pieces of equipment which he uses in filming and projecting. An outstanding artist with dual turntables, Mr. Harley has built these with every possible refinement. He has given particular attention to stroboscopic controls and has made many contributions in this field. He has also built an amplifying system, a "zoom" titler, a special tripod for table work and his own screen frame. These have all been made to serve his filming, and not as mechanical ends in themselves.

Mr. Harley has contributed much to the motion picture clubs of which he is a member. He is now president of the Metropolitan Motion Picture Club, of New York City. He is a member and a strong supporter of the New York City 8mm. Motion Picture Club. He is past chairman of the Bell Laboratories Motion Picture Club and is its present committeeman for the Murray Hill branch in New Jersey.

Knowing his passion for perfection in filming, Mr. Harley's friends have declared that his motto is "Nothing is good enough unless it is the best." He has the capacity for taking endless pains to get just what he wants. He

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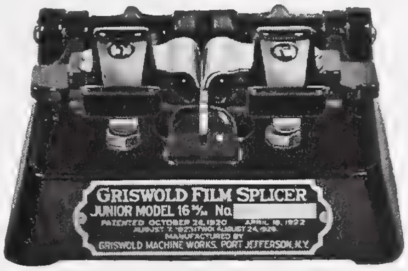
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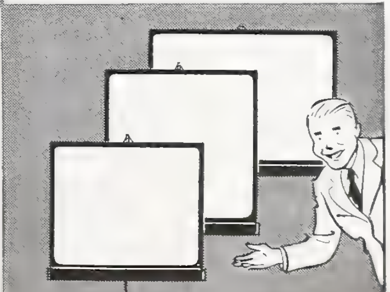

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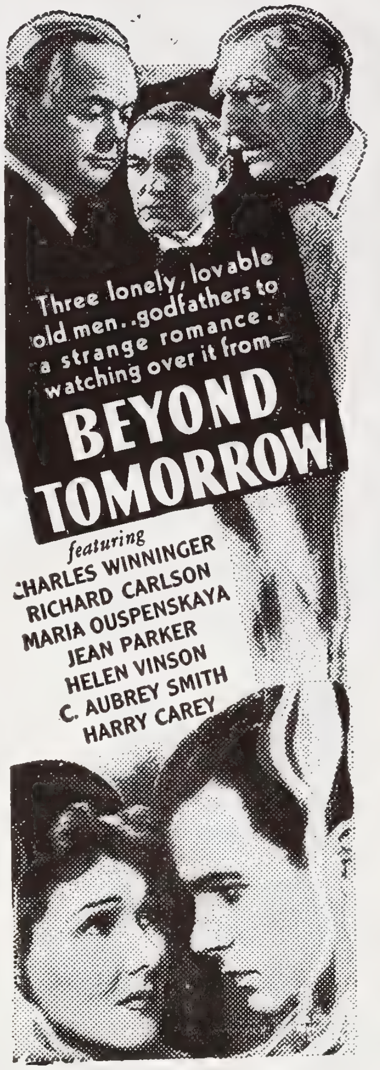

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says that good movies cannot be made without accurate planning in advance and a wholehearted attention to details. Although he has set for himself this stern standard, he is most generous in his estimate of the work of his fellow amateurs. He is always ready to aid them not only with counsel but with actual help, given without stint. He is at the beginning of a career in personal filming that should lead to more movies of the highest quality.

Henry E. Hird, who is vicepresident and secretary of Samuel Hird and Sons, Inc., worsted manufacturers of Garfield and Athenia, N. J., has as the central motive of his life a desire to provide for young boys some of the advantages which were denied to him in his early childhood.

To this end, Mr. Hird not only saw to it that his own children were given right starts in life; he has served for many years in community and regional organizations that work for the same privileges for all young boys. He is now president of the Passaic, N. J., Boys Club and chairman of the New Jersey State YMCA Boys Camp Wawayanda, at Andover. He is a former chairman of the New Jersey State YMCA and a former president of the Ridgewood, N. J., YMCA. As a past president of the Passaic Rotary Club, he aided that organization in its interest in the welfare of young boys. He is also a trustee of the Princeton Theological Seminary.

Indeed, Mr. Hird's filming came from the hope that one day he might retire from business life and devote his full attention to making nature pictures which he would show to young children, to widen their understanding. A charter member of the Amateur Cinema League, he early developed a fine capacity in movie making, with particular reference to bird life and other wild creatures. Soon this capacity was turned to more varied purposes, as Mr. Hird filmed for many community enterprises. He has shown his movies to different groups, including men's clubs, YMCA units, Boy Scout organizations, Rotary Clubs, high schools and hospitals.

The war took a heavy toll from Mr. Hird and his wife. It deferred his retirement from business. Three sons entered the armed services, and the youngest was killed recently over Cologne, in Germany, while gallantly performing his duty as a gunner in a Liberator plane. In recent years, Mr. Hird has turned his films to the service of wounded men in Halloran Hospital, on Staten Island, New York City, where he has given many projections for disabled veterans.

Mr. Hird is a pillar of the Passaic Cinema Club, and he has presented numerous lectures and projections, which won him invitations from other movie clubs, which he has addressed many times. "Hird Night" in these bodies is always widely attended. Mr. Hird has filmed for Princeton Theological Seminary and for the North Bergen County Boy Scouts. He now has in progress a movie for Camp Wawayanda, of the YMCA. His wild life films cover different locales, such as New Jersey, Arizona and the Canadian Rockies. Mr. Hird has been a writer for Movie Makers at various times.

Henry Hird represents the determined American type that marks out a clear path of duty and lets nothing interfere with a responsibility that has been taken up. In spite of obstacles and sorrows, he has subordinated his personal problems to those of the communities and regions where he has served. His reward is the high standing he has won in many fields, notably that of general filming.

Backyard film feast

[Continued from page 257]

every one was at ease and not trying to act.

For the main title I used white letters on a black background, double exposed on a closeup of a basket of lobsters. It was faded in and out with a fading glass. All the other titles (except the final one to be described later) were made with movable white letters on a green background.

In our opening backyard scene, Charlie, dressed as the chef in white hat and apron, is seen preparing lobsters. In order to show in detail how the lobsters are split, buttered and placed on the grill, I first took a medium shot of the operation, followed by a closeup. In this way it was possible to show each step in their preparation.

The day was sunny, but the sky was full of large fleecy clouds through which the sun kept dodging in and out. In order to maintain uniform exposure, we had to wait until the sun was out and then shoot at *f*/8, except when we filmed the fireplace in the shadow of trees. To film these scenes in the shade, I used an exposure meter.

Time passed quickly, as we had to watch the sun for each scene, for fear that it would disappear behind a cloud during the shot and spoil the exposure. It was also surprising to note the amount of time spent before each scene was taken. Moving the tripod in for closeups and further back for medium shots ate up the minutes. Before we knew it, the sun was beginning to set, and we had to stop until the next day. But we prepared the lobsters, and, of course, we ate them, even if we could not film the feast. It is hard to say what I enjoyed more—filming or eating.

I had planned to shoot the entire picture in one day, but actually it took three days. In the finished film, the action takes place all in one day; so, to avoid "movie boners," it was necessary to wear the same clothes each day. This requirement was particularly disturbing to the girls who would have preferred to exhibit a different outfit for each scene. I solved my own problem easily by wearing only a pair of shorts.

The second day, we filmed the clambake. This consisted of cooking clams, fish, chicken, potatoes and corn in a large pot. All the ingredients are shown being placed in layers, each piece of fish and chicken wrapped in cheesecloth with a strip of salt pork. The picture shows each operation until the pot is filled and placed on the fire.

By way of diversion from the cooking sequences, we worked in a shuffleboard game between the girls. This afforded an opportunity for filming a few trick shots with the discs. These were made by single frame exposures, moving the discs a few inches at a time for each one. On the screen the discs move around in true "Louie the Bowler" fashion. Here again it was necessary to watch the lighting for each frame, as any variation would be noticeable in screening.

On the second day, I again ran into the difficulty of taking more time to film than I had planned to use. In addition, it took two hours to cook the clambake, with the result that it was finished late in the afternoon. Filming was then impossible. I tried to persuade the rest to hold the food over to the next day, in order that we could take pictures of serving and eating, but this suggestion was overruled. As it was impossible to show the actual food being served, I decided to do a little "faking." On the following day we filled the bottom of the pot with pieces of wood; over this we laid empty clam shells, and on top a few ears of corn. The table was set as planned, a fire was built in the fireplace and the pot was set in place. Our picture shows the chef taking the pot off the fire, putting it on the table and apparently serving each person. No closeups were used at this point, in order to keep the secret.

For a closing scene we were all seated in easy chairs apparently too full to move. A closeup showed four glasses being filled with water; a tablet was dropped into each glass; four hands grasped the glasses and lifted them, while another hand placed a box of Alka Seltzer on the table. Over this action scene was double exposed the title, *The End*.

Yes, the war has taught us many things. *I* have learned that it is not necessary to travel to the hinterlands, to make an interesting picture. There are countless opportunities for filming right in my own backyard. I believe that you can find them in yours.

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■ *Never a Dull Moment*, six reels, 16mm. sound on film, black and white, is released by Universal through the Bell & Howell Filmosound Library, 1801 Larchmont Avenue, Chicago 11, Ill. It is a gay comedy with music, starring Frances Langford and the Ritz Brothers. The "Three Funny Bunnies" are supposed to double as jewel thieves but fail to learn the crooks' cues and routines. The results are a riot.

■ *Sleeping Beauty*, 16mm. sound on film, black and white, released by the George Pal Puppetoon Studio, through Pictorial Films, Inc., RKO Building, New York 20, N. Y., is a charmingly modern telling of the ancient legend of the sleeping princess and her gallant prince, who kisses her from her slumber in strictly modern form. The story gains humor in the new version.

■ *Bombing of U.S.S. Franklin* and *Yanks Battle for Okinawa*, two 8mm. editions and three 16mm. editions including a sound on film version, black and white, is obtainable from Castle Films, Inc., 30 Rockefeller Plaza, New York 20, N. Y. Castle's policy of covering major events with film was brought up to date through the release of this spectacular film, including the fierce battle for Okinawa, made under fire only 300 miles from the main Japanese islands, and the fight for life staged by the men of the gallant *Franklin*. The ferocity of the fires and the terrors of exploding "ready" ammunition, filmed from the decks of the vessel and from nearby rescue ships, made the miracle of survival even greater.

■ *Pagliacci*, ten reels, and also one version in three reels, black and white, 16mm. sound on film, starring Richard Tauber, famous tenor, is released by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. Leoncavallo's popular opera is brought to the screen in its entirety with a sense of good artistry. In addition to its musical qualities, the picture is important as the first attempt to present a complete opera on the screen.

■ *Germany Surrenders*, 8mm. and 16mm. silent and sound versions, black and white, is released by Official Films, Inc., 625 Madison Avenue, New York 22, N. Y. It is a historic record of the last days of World War II in Germany. Nazi Germany is a smoldering heap of rubble, desolation and death. Nazis are captured, and Yanks and Russians join at the Elbe. Montgomery receives the peace offer from Von Friedeburg to surrender to all the Allies save Russia, which is emphatically refused. Von Friedeburg then returns to surrender unconditionally.

FREE FILM REVIEWS

Excursions in Science . . . No. 5, 1 reel, 16mm. and 35mm. sound on film, black and white, running approximately 12 minutes.

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Excursions in Science is a fascinating record of odd phenomena produced in the modern laboratory. Highlights of the film deal with liquid air, magnetic thickness gauges and the cathode ray oscillograph. The audience sees liquid air turn pliable rubber into a brittle mass, and mercury, the liquid metal with the lowest freezing point, into a frigid solid. The practical application of shrinking machine parts for better fittings is shown when a shaft is frozen, inserted in a collar and then allowed to expand, thus making the two parts almost one.

Patterns of American Rural Art, 1 reel, 16mm. sound on film, color, running approximately 12 minutes.

Offered to: groups.

Available from: Extension Service, United States Department of Agriculture, Washington, D. C.

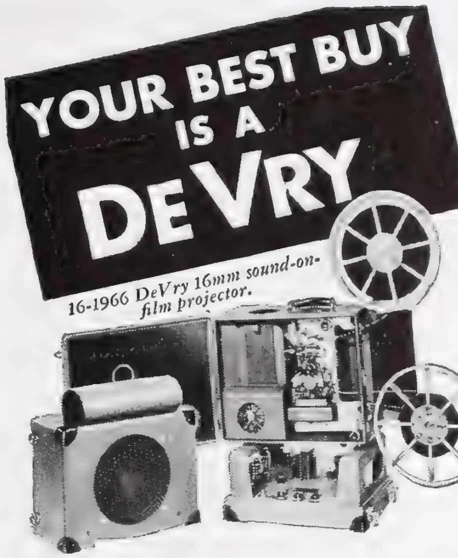
Patterns of American Rural Art portrays in color many objects in the Rural Arts exhibit held in Washington in 1940. The film briefly follows the revival of crafts almost lost in the industrialization and modernization of America. The rôle that these crafts play in semi-isolated communities, as a social factor, skill developer and as a means of instilling a feeling of self sufficiency, is shown.

Defense Against Invasion, 1 reel, 16mm. sound on film, color, running 12 minutes.

Offered to: groups.

Available from: Office of Inter-American Affairs, 444 Madison Avenue, New York 22, N. Y.

Defense Against Invasion is an amazingly simple and entertaining explanation of how vaccination makes the body immune from disease. The film affords an educational experience that will never be forgotten. Through actual cinematography and animation, Walt Disney brings the lesson home in an entirely delightful manner.



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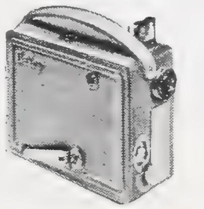

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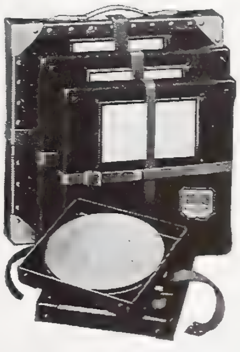

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Speaking of composition

[Continued from page 259]

intersections, to receive interest.

The sense of balance can easily be understood by using the seesaw for illustration. Two children of even weight balance perfectly; but, so do a heavy child and a light one, provided the heavier of the two is moved closer to the fulcrum. In filming, we balance massive forms with delicate ones, larger areas of subdued color with small areas of brilliant color. We use branches of trees to balance large areas of sky, or ships to balance expanses of sea.

Let us look at the sketch in Fig. 1, to discover how balance was obtained in the picture of Notre Dame Cathedral in Montreal. Before the picture could be made, a choice of view had to be decided upon. The problem which faced us was how to show the Cathedral to the best advantage in cramped quarters (and a public square can be cramped when one tries to see a large building in the viewfinder). The next choice was to select that part of the structure which most accurately represented the whole. Taking the tower as our principal subject, and noting an impressive statue in the square, we maneuvered our camera position until the tower appeared at the right hand division of thirds, and the statue, at the lower left division of thirds. In this manner we established our balance and, by lowering the camera slightly, we placed a cornice of another building in the lower left hand corner to hold down the statue, so that it does not seem to be flying into space. The cloud in the upper left, which was, of course, accidental, further adds to the balance of the picture and causes the eye to follow in a graceful curve down the edge of the body to the right boot. The flag pointing to the tower creates another curve from the tip of the tower across the shoulders and beneath the cloud.

Leading the eye. Any device used to lead the eye into the picture is a definite aid to composition. To mention a few, we could make use of a road, a fence, a fallen log, the gables of a building or an angle of a building, a doorway, a gate, arches and bridges. Care should be taken that they lead the eye in the right direction, not out of the picture, but back to some important part of it. Using a road as an example, it could start at the lower left hand corner of the frame and finish at a vanishing point near or at the intersection of our upper third divisional line. It might lead the eye to a house or a beautiful tree, or vanish over a hill, as we see in the sketch in Fig. 2. If this same road were so pictured that it entered at the lower left and made an exit on the right edge or upper edge of the frame, the eye would naturally follow it out of the scene. Such a treatment also has the confusing effect of dividing the interest—and also the picture—into two parts.

A road bisecting a scene, such as is shown in Fig. 3, is a common error and one in which the detrimental effects are barely noticeable through a viewfinder. The road and the fence, a multiplicity of horizontal lines, are disturbing factors which arrest the eye and will not let it pass freely to the scene beyond. We are torn between a desire to look at the wheat field in the lower half and the mountains in the upper half of the view. Before the eye and mind can concentrate on either half, the scene will have left the screen. If, at the same time, a motor car should pass across our line of vision, further confusion and a blurred scene would result.

The sketch of the lift locks at Peterboro, in Fig. 4, is an interesting study of composition, particularly from the standpoint of "leading in" lines. Our first strong line is that of the raft in the foreground which points as an arrow directing the eye to the main subject. The rows of trees on both sides of the embankment have a compelling influence, leading the eye to the locks. Nature is composed of roundnesses which, if properly brought out, will enhance the value of our pictures. For every curved line, there should be a straight line for contrast, which, if it is brought close to the curved line, will add greatly to its beauty. In our illustration we have the curved lines of the river which are offset by the straight lines of the raft and the locks. The roadway on either side of the river forms a greater curve. The shadows in the river emphasize the height of the structure. The observance of such details will more than repay the efforts expended, by an improvement in the composition of the finished picture.

Most of us have filmed scenes through archways or have used overhanging branches to cover areas of sky. These provide what is known as the gathering lines of a picture; they should be used to focus attention on the principal object in the scene. Here again, care should be taken to avoid merging these lines into the principal objects, or confusion will result. The sketch of Kronborg Castle in Fig. 5 will serve to illustrate the function of a gathering line. We note that the archway compels the eye to concentrate on the castle, while, at the same time, its deep shadows help to create the illusion of the third dimension.

Depth. An object placed in the foreground of a picture will give a feeling of depth to the background, and it will be an aid to balance. We have all seen how effectively black silhouettes are used in Walt Disney's films. This same effect can be created in our own movies through the simple process of shooting from the shadow of a bush. The black leaves in the foreground will intensify the colors in the scene and, at the same time, will give the illusion of depth.

Seascapes. Seascapes are likely to be more difficult to compose than landscapes, because of great expanses of water and sky. We may not be able to spot a ship in just the right position at the right time. This fact should not be considered as a stumbling block, for there are other expedients to be used with equal compositional value. On board ship, we have innumerable opportunities for composition. A most unusual and artistic shot of the sea can be obtained by using a porthole. Stand well back in the cabin and center the porthole in the viewfinder, so that it barely fills the finder from top to bottom. The exposure should be set for the sea and sky. The result will be a black frame with a circular opening, intensifying the marine colors.

We have all seen pictures made through the rigging of a ship, and we can readily appreciate the compositional value of these converging lines. However, a note of warning should be in order at this time. Never film a scene with horizontal lines in the foreground! The eye is unable to pass across lines, especially if they are doubled or further multiplied. If we were to shoot the sea across the ship's rail, the eye would naturally follow the line of the rail from one end to the other, thus losing the effect desired. If, however, we place somebody in front of the rail, the vision is centered on that person, and the rail becomes a pleasing background, adding to the composition.

Connections. The eye has the habit of following the course of lines and connecting similar objects. It is attracted first to the left side of a picture, and it almost invariably follows a natural course downward and across to the right, then up and back to its starting point.

Appealing subjects. From an emotional and artistic viewpoint, an appealing picture is one with a lighthouse for its principal subject. A sketch of this kind is shown in Fig. 6. Remembering our division of thirds, we could place the lighthouse one third of the way in from the left edge of the viewfinder, using the lower third for rocks or sea. If we are fortunate enough to have fluffy clouds in the sky, our composition would be finely balanced. The eye is first attracted to the lighthouse, and, starting at the top of the structure, it will follow a natural course downward and then across to the right. The clouds bring the eye up to the top of the frame and then carry it across to the lighthouse, completing a circle of interest.

Stone breakwaters and piling jetties offer excellent compositions. They may be used to lead the eye into a picture to a focal point where a powerful sea breaks over them. The composition of the sea, as viewed from the land, should be a beautiful pattern as well as a clear exposition of the subject. Head on views, showing the power of the wave, do not have the esthetic appeal of the angled shots. A side view, showing part of the beach, will bring out all the beauty of the curve, as the waves dash themselves into froth at our feet. A scene like this, filmed in slow motion, will bring out indescribable gradations of color and tonal values, from the creamy froth and the shimmering green highlights, on the crest, to the deep soft ultramarines under each successive wave—an endless pattern of undulating motion and rhythm.

Composition is so much a matter of individual feeling and personal taste that it can never be achieved by merely following rules. A study of great examples of graphic art will form the groundwork of individual taste. A memory of important paintings will aid movie makers in their own compositions, if they will be on the alert to try for similar effects, as they film. It may be imitation, but imitation can become a very real way of learning.

Practical films

[Continued from page 258]

they may not become burdens to the community.

RURAL FILM

Pasturelands, 16mm. sound on film, Kodachrome, a picture sponsored by the Quaker Oats Company of Canada, Ltd., was shot by the Associated Screen News Limited of Canada. The picture, executed under the direction of J. J. Chishold, Robert J. Martin and Stephen Leacock, jr., is made for the purpose of stimulating Canadian farmers and livestock men to raise better stock. The best of Canadian horses, beef and dairy cattle, sheep, swine and poultry are shown, with methods of housing, care and feeding, and emphasis is placed upon returns to the farmer. The film will be available throughout Canada for free showings in the near future.

KANSAS RESOURCES

Fertile Frontiers, a 16mm. color, sound on film production, is available from the Princeton Film Center, Princeton, N. J. Running thirty minutes, the picture tells an interesting and instructive story of the agricultural importance, the natural resources and the industrial development of Kansas, one of the great States of the Middle West.

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extensive deposits of coal, salt, oil and other minerals. The construction of ships for our navy, even though Kansas is an inland State, is only one of its many diversified industries. Colorful panoramas and unusual underground scenes in mines make *Fertile Frontiers* a highly interesting subject for schools, colleges and adult audiences.

AMERICAN PROGRESS

America Marching On, 16mm. sound and silent and 35mm. sound on film, running approximately fifteen minutes, is available from the National Association of Manufacturers, 14 West 49th Street, New York City. It is an interesting story of a miller of a hundred years ago who dreamed of increasing the output of his mill from ten to 100 bushels a day, thereby causing all to prosper. He tells his assistant, who lived in the mill and slept on a bed of straw, of his dream of progress and, by enlisting the funds of their neighbors, the dream becomes fact.

Through the story of the miller and his helper, this film depicts the pattern of American progress, showing how, by the cooperation of worker, management and investors, jobs have been made, hours of work decreased and standards of living raised.

BALLBEARINGS

Ballbearings for Victory, 16mm. black and white, silent picture, was produced by Patrick L. Maher, of Hartford, Conn. The film, shot in the Hartford Steelball Company plant, shows the progression of steps in the manufacture of steel balls and the part they play in sports, industry and in daily living. The major emphasis is placed on the part that the balls play in the war effort in airplanes, tanks and ships, and the picture points up the importance of this hidden servant of machinery.

Amateur clubs

[Continued from page 263]

pictures; Wesley H. Marden, treasurer; Faye E. Grace, secretary. Regular meetings of the Kennebec club are held on alternate Mondays at Waterville's Crescent Hotel, where, during the spring, the club members gave a dinner in honor of CM2/c Antonio Roy, who screened 8mm. films which he had taken while stationed on naval duty in Brazil.

Contest for Westwood

Rules and regulations of the annual contest held by the Westwood Movie Club, in San Francisco, have been announced by Jesse W. Richardson, chairman of the group's contest committee. He will be assisted by Henry Biggio, registrar of entries, I. C. Gobar, ACL, and Ed Franke, ACL. Late Westwood programs have presented *My First Movie*, by Dr. R. S. Hornung; *King of Swing*, by Don Campbell, ACL; *Family Christmas*, by Ray Luck; *When The Wife's Away*, by George Loehrsen; *Vacation Shots*, by John Herrmann; *Shanghai*, by George McCarthy, ACL. Ione Mathisen has addressed the club on composition, while Fred Harvey has supervised a joint presentation on title making.

Brooklyn ballots

New officers for the club season of 1945-1946 have been elected and announced by the Brooklyn Amateur Cine Club, ACL, as follows: Charles Ross, ACL, president; Francis Sinclaire, ACL, vicepresident; Herbert Erles, ACL, treasurer; Martin Pollack, ACL, secretary. Serving with them on the board of directors are Sam Fass, ACL, Charles Benjamin, ACL, and Irving Gittell. First films were the order of the evening at a recent regular meeting, with the following early pictures seen on the club's screen: *Northwoods*, by Mr. Erles; *Fishing Blues*, by Horace Guthman, ACL; *A Day in the Country*, by Mr. Fass; *Big Broadcast*, by Mr. Sinclaire; *HRH Marcia Lee*, by Mr. Gittell; *All In Fun*, by Dr. A. Gortz; *Our Family*, by B. C. Rackett; *David's First Birthday*, by I. Flaumenhaft; *Carol*, by Mrs. M. Flaumenhaft.

Rockford is host

Members of the Rockford (Ill.) Movie Makers were hosts recently to visitors from the Metro Movie Club of River Park, ACL, of Chicago, who presented a program of selected films. These were *Hollywood Ice Review of 1945*, by Arthur H. Elliott, ACL; *Invisible Builders*, by Dr. C. Enion Smith, ACL; *Behind the Scenes at Barnum and Bailey's Circus*, by William Thumann, ACL; *Battle of the Bangboards*, by Theodore Shaw. At an earlier regular meeting, winners in Rockford's late contest were announced as follows: Group A—*Fishing at Waubesa*, by Earl R. Brolander; Group B—*Yellowstone Park*, by Arthur Lindblom; Slides—N. P. Brewer, ACL. Mr. Lindblom was also the winner of the club's grand award, a cup which he will hold for the coming year.

Logansport elects

Mrs. George F. Muehlhausen, ACL, has been re-elected president and corresponding secretary of the Bridge City Movie Club, ACL, in Logansport, Ind., to be assisted by a board of officers comprised as follows: Dr. I. C. Watts, vicepresident; Eugene Conrad, recording secretary and treasurer; Mrs. George L. Webb, librarian; Mrs. Wilson Voorhees, historian. The club is engaged this summer in the joint production of a film about Logansport, planned by Wilson Voorhees, with George L. Webb, Don Cotner and Mr. Conrad on the technical staff.

Guests at Bell Labs

Recent guests of the Bell Laboratories Motion Picture Club, ACL, in New York City, have included Leo J. Heffernan, FACL, George A. Ward, ACL, and Henry E. Hird, FACL, currently announced as a Fellow of the Amateur Cinema League. Mr. Heffernan presented *Ether Bound Spirit* and *Gypsy Trails Abroad*, with Mr. Ward joining him on the same program to show *The Little Ones*. Mr. Hird's screenings were *Reflections*, 1944 Honorable Mention award winner, and *With Packhorse and Camera in the Canadian Rockies*.

Titles for Cine Arts

A complete demonstration of positive film title making—from the shooting, through development under darkroom safelights to the finished projection—was staged at a recent meeting of the Utah Cine Arts Club, ACL, in Salt Lake City. Al Londema, ACL, was in charge of the presentation, assisted by Cloyd Herridge. Seen on the club's screen at the same gathering were *How Movies Move and Talk*, a Filmosound library release screened by Edward M. Settle; *Highlights of 1944*, by Mr. Londema; *Yosemite and Carmel*, by T. R. Pope; *Back To The Soil*, by George Mesaros, ACL, from the League's Club library.

Metro dines

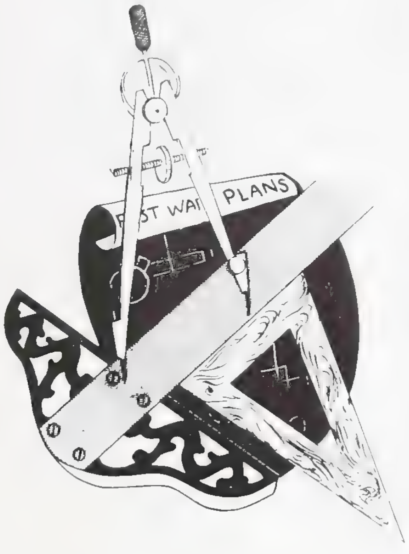
Members and guests of the Metro Movie Club of River Park, ACL, in Chicago, gathered early last month in the dining room of the city's Electric Club for Metro's annual spring banquet. Featured on the screen program was *Hail, British Columbia!* 1941 Maxim Award winner by Leo J. Heffernan, FACL, from the League's Club Library. *Angels Are Made of Wood*, an 8mm. Kodachrome award winner by Herman Bartel, FACL, now with the United States Army in the CBI theatre, rounded out the screenings. Films seen at late regular meetings include *Mexico, The Beautiful*, by Roy A. Whipple, ACL; *Alaska, America's Last Frontier*, by Max Levy; *Out Where The West Begins*, by Arthur H. Elliott, ACL; *Our Chicago*, by Alice Stigers, of the South Side Cinema Club; *Our American Southwest*, by Victor H. Sickinger, of the Edison Camera Club, ACL. Metro members have heard also from James Wassell, of the Ansco Corporation, about that company's new Ansco Color, which product Mr. Wassell demonstrated in both slides and movies.

For Schenectady

New officers for the club season of 1945-1946 have been elected and announced by the Schenectady Photographic Society, ACL, as follows:

QUESTION: *Will it* add to your photographic pleasure?*

QUESTION: *Will you be able to afford it*?*



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For every Kin-O-Lux product—new, old, old and improved—has been designed to provide not only more pleasure but greater efficiency . . . designed to cost you less or give you *more for your money* at the same price.

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Lauren W. Murray, ACL, president; B. W. Cruger, vicepresident; J. R. Schierbaum, recording secretary; J. A. Streifert, corresponding secretary; E. H. MacMullen, ACL, treasurer; C. H. Steenstrup, purchasing agent. Arthur E. Tucker, ACL, has been re-elected chairman of the Cine Group, with Francis M. Spoonagle, ACL, returned as secretary. Late spring meetings of the cine unit have featured a demonstration and discussion of title making, by Mr. Murray, and screenings of *Baie St. Paul*, by Frank E. Gunnell, FACL, and *Follow The Girls*, by Oscar H. Horovitz, ACL, both 1944 Ten Best award winners from the League Library.

News of the industry

[Continued from page 264]

contest is to uncover new production talent and not, primarily, to secure marketable commercial pictures, although he believes that the prize winning films will be the basis of very profitable business, both for the producers and for International. He has, therefore, insisted that the whole contest shall emphasize the amateur viewpoint to the fullest extent.

In order to secure cooperation from cine dealers, International has announced a special prize of $500, to be given to the dealer from whom the winner of the $10,000 first prize purchased his equipment. Details of this offer will be given to dealers by International.

Kodascope Sixteen-20

Production of a limited supply of the new Kodascope Sixteen-20, a silent projector with standard 400 foot reel capacity, has now been authorized by the United States government, according to a recent announcement made by the Eastman Kodak Company, from Rochester, N. Y.

Somewhat similar in overall shape to the popular Kodascope Model G, the Sixteen-20 incorporates a number of advanced designs and operational features. Four push buttons in a single panel at the machine's base provide finger tip control of forward and reverse projection, rewind and illumination. An "on and off" threading light is situated immediately to the right of this control panel, while a geared tilting device—operating above and below the horizontal—is found to the panel's rear. Film feed and takeup spindles are driven by silent, flexible shafts, which are completely enclosed within the reel arms. A unique and well conceived feature is the permanently attached power cord which, leading out of the projector's base, has been mounted on a Cordomatic reel that automatically rewinds it into that housing following use.

Standard Kodascope features are the simple threading arrangements, an easily accessible lamp house (for bulb change and condenser cleaning) and a still picture lever for single frame projection. The regularly equipped lens is the two inch f/1.6, which may be supplemented by other objectives of one to four inch focal lengths. The standard lamp used with the Sixteen-20 will be the 750 watt T-12, although the projector can employ safely the 1000 watt bulb for larger screen demands.

Photo Utilities 2nd "E"

Photo Utilities, Inc., 10 West 33rd Street, New York City, of which Joseph M. Bing, ACL, is president, received on May 5 its second Army-Navy Production Award for continued excellence in war production. The company gave on May 21 a dinner in New York City for its entire staff and their friends in celebration of the added "E." Mr. Bing and others spoke.

"Name-the-Lens"

The Wollensak Optical Company, of Rochester, N. Y., announces the opening of a contest to amateur, commercial and professional photographers alike. The contest is designed to secure a trade name from the photographers themselves to be put on all Wollensak's postwar line of lenses. The winner will receive $1000 in war bonds; $500 in war bonds will go to the runner up, and $250 in war bonds is listed as the third prize. Additional prizes of $600 in war bonds or their cash equivalent will go to the managers and personnel of the photographic stores named on the entry blanks of the three winners. Wollensak dealers now have entry blanks and a leaflet, *Hints That May Help You Win.* Entries will be judged for originality, sincerity and aptness of thought. In case of ties, duplicate prizes will be awarded. The contest will close September 30, 1945. No purchases are necessary for entering.

Reconnaissance planes

Details of equipment of B-29 photographic reconnaissance planes now in action in the Pacific have been released by the Army Air Forces at Wright Field, Dayton, Ohio. Designed jointly by the Air Technical Service Command, of the Army Air Forces, Fairchild Camera & Instrument Corporation, New York City, and Boeing Aircraft Company, Seattle, the Superfortress photo plane, F-13A, carries more cameras than any other reconnaissance aircraft, but without sacrificing any of the B-29's deadly firepower.

Its battery of six cameras, in trimetrogon installation, gives the plane the greatest range of effectiveness of any plane in service. The tri-metrogon arrangement allows the plane to photograph strips twenty to thirty miles wide depending on the height of the plane.

For general work the Fairchild K-17 camera is used, and, in highly detailed work, the K-22 in a split vertical mount is employed. This is effective in detailed photography of installations. The Fairchild K-18 is used in much the same way, but shooting a larger negative with less specific details. Many of the planes also use the Fairchild K-19 for night photography with aerial flash bombs. More than 5000 separate exposures are made on routine missions. This is the equivalent of 7500 boxes of ordinary roll film for box cameras.

Du Pont-Defender

E. I. Du Pont de Nemours & Company recently acquired Defender Photo Supply Company, Inc., of Rochester, N. Y., which has long distributed Du Pont sheet film. The Rochester company will continue to operate as the Defender Division of the Photo Products Department of Du Pont, and it will maintain the sales offices already operating under Defender.

Kodak expansion

As soon as war restrictions permit, the Eastman Kodak Company will erect, at a cost of several million dollars, two new buildings at the Kodak Park location in Rochester. One will be a six story structure to provide more adequate dining and recreational facilities for the thousands of Kodak employees and their families on special occasions. The other will be a fourteen story office building that will increase present office space by one third. In addition, improvements will be made in elevators, lighting and ventilation in the buildings standing in the office area at present.

Ampro News

The May issue of *Ampro News* is dedicated to the Seventh War Loan drive, and it has been distributed to some 12,000 persons in industry, including dealers, projectionists and industrial plants throughout the country. This edition was prepared to give special impetus to the "Mighty Seventh," and is dedicated to the fighting men of the armed services.

Official brochure

Official Films, Inc., 625 Madison Avenue, New York 22, N. Y., has announced the publication of an up to date brochure covering all the events of World War II, in home movies, as presented by Official since 1939 to the present day. The booklet will be of interest to all home projectionists using 8mm. and 16mm. film. It may be secured by writing to Official Films.

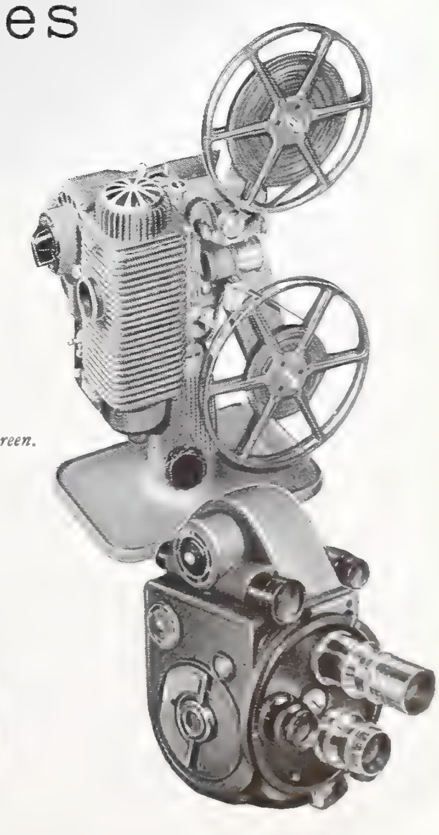
Enlarged 46,656* frames

To fill your screen with moving image, each 8mm frame is reproduced many thousands of times in area. Because pin points on film grow to silver dollars on the screen, your camera must capture every detail sharply, the projector must enlarge faithfully and brilliantly.

This perfection calls for the utmost in optical development and engineering skill—so apparent in Revere 8mm Cameras and Projectors. Revere will continue to enjoy in postwar days the respect of critical ciné fans everywhere. Remember, keep on buying war bonds. **Approximate number of 8mm film areas to fill 30 x 40 screen.*

REVERE CAMERA COMPANY, CHICAGO 16, ILLINOIS

In pursuit of happiness, look forward to **REVERE 8**



Covering the entire wide range from perfume "fixatives" to chemical weed killers, Kodak Research Laboratories provide more than 3000 organic chemicals essential to advancement of chemical knowledge. Illustrated is the complex formula of a "fixative" . . . used to make a perfume's fragrance lasting.

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EASTMAN KODAK COMPANY, ROCHESTER 4, NEW YORK

REMEMBER GUADALCANAL—our first offensive action in the Pacific, over three years ago? How, with the Japs threatening our life lines to Australia, and Australia itself, we attacked, despite inferior naval and aviation forces? And how our Marines, fresh from training . . . fought battle after battle for 27 desperate weeks . . . wiped out the Japs . . . and turned the whole tide of the Pacific war? A stern example to us. BUY—AND HOLD—MORE WAR BONDS.

Growing from this "labor of love" . . . your future in color photography!

After Kodak Research undertook to supply other sciences with the chemical tools for research . . . came Kodak's own pioneer development of processes for color photography. It was speedily apparent that the synthesis of organic chemicals, to create new dyes, was a critical factor . . .

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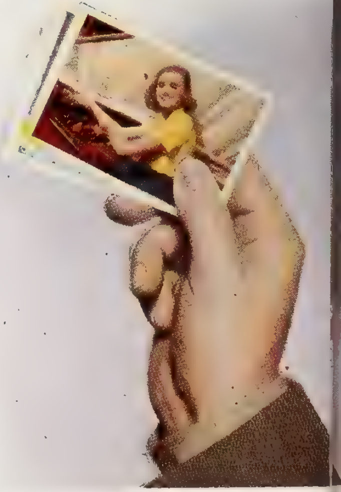
This basic knowledge is reflected in the glowing beauty of your Kodachrome home movies and "stills," your Minicolor and Kotavachrome prints . . .

And now in the most far-reaching of all, your Kodacolor snapshots . . . full-color prints, on paper, from Kodacolor Film used in your present camera . . . *limited now, but plentiful later!*



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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

UGUST, 1945

25c

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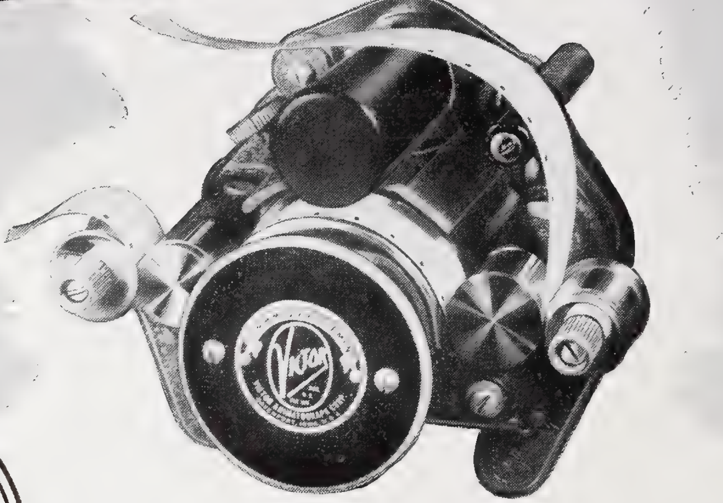
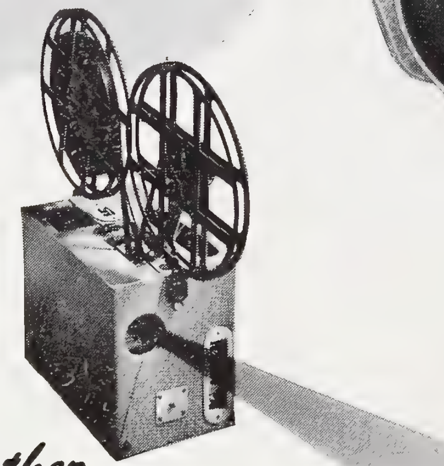


THESE ARE SOME OF THE FEATURES THAT ARE MAKING VICTOR SO OUTSTANDING IN WAR SERVICE



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From the delicate call of the thrush . . . to the mighty crescendo of a Shostakovich Symphony, Victor Animatophones reproduce a trueness of tone quality not equalled in any other equipment. Victor's exclusively designed sound lens and stationary drum make possible the ultimate in sound projection . . . whether that sound be voice, instrumentation or other tones. No moving parts . . . nothing to wear out . . . thus nothing to impair sound quality. All parts are keyed and instantly removable for cleaning.

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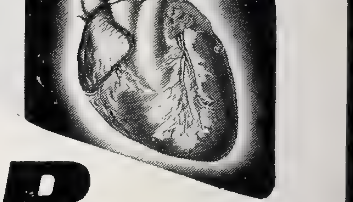

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For this great film has the range to *cover* such extremes of lighting—to preserve the sparkling contrast and subtle gradation of your movie scenes.

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MOVIE MAKERS
Magazine of the Amateur Cinema League, Inc.

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ROY W. WINTON
Editor

JAMES W. MOORE
Consultant Editor

ANNE YOUNG
Assistant Editor

D. E. B. STEVENSON
Advertising Manager

• **ON THE COVER:** Kodachrome courtesy ELECTROMET REVIEW.

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CHANGES OF ADDRESS: A request for a change of address, including zone number if any, must *reach* us at least by the twelfth of the month preceding the publication of the number of Movie Makers with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

Henle from Monkmeyer

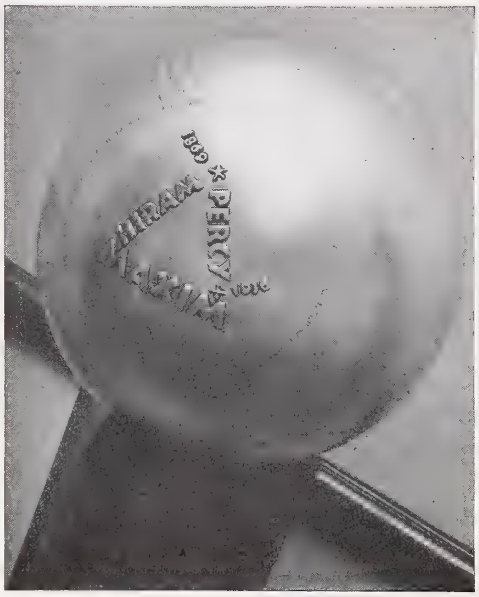
Will your name be here?

YOU MAY WIN THE HIRAM PERCY MAXIM MEMORIAL AWARD of $100

The Hiram Percy Maxim Award is offered for the best picture in the General Class of Movie Makers annual selection of the Ten Best Films. It carries with it a replica, in miniature,* of the Hiram Percy Maxim Memorial (to be given after the war ends) and a cash prize of $100.

Every movie maker in the United States has a chance to win this award, the highest recognition offered to amateur filmers. To try for it, all you have to do is to submit a film for consideration.

The judges seek only quality, and film width does not play a part. Each picture is judged on its own merits, whether it be an elaborate travel reel or a simple family film. Quality of workmanship, excellence of continuity and movie imagination are deciding factors, no matter whether the picture be long or short, black and white or color.



HIRAM PERCY MAXIM MEMORIAL

Don't miss your chance at the 1945 Ten Best and the Hiram Percy Maxim Award!

Movie Makers Ten Best Films of 1945 is the oldest annual selection of outstanding amateur movies in the world.

The Ten Best are chosen by the staff of Movie Makers from all the films seen by them during the year. All films sent to the League for review by its members are considered for the Ten Best. However, the selection is not limited to League members, and any movie maker resident in the United States or its possessions can send entries.

OR PLACE IN THE TEN BEST of 1945

League members' films sent for review earlier in the year, and subsequently edited, titled or otherwise improved, should be submitted again for final consideration.

In the Ten Best selections this year, there is one place in the Special Class (films for which the maker received compensation from a client) and nine places in the General Class (films for which the maker did not receive compensation from a client). The Hiram Percy Maxim Award is given to the maker of the picture that the staff of Movie Makers considers as the best all around film of the nine that place in the General Class of the Ten Best.

***Because of the shortage of critical metals, it is impossible to secure, during the war, material from which to have the replicas prepared. Therefore, delivery of the replicas of the Hiram Percy Maxim Memorial must wait until critical metals are again available. Replicas will be made and delivered to those who win them, at the earliest possible moment.**

Send the Certificate Below for Each Film That You Submit to MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

Place ____________________

Date ____________________

I, ______________________________ (name)

certify that: (Cross out inapplicable statement)

1. I have received compensation from a client for

2. I have not received compensation from a client for, and will not receive compensation, sell or rent prior to December 1, 1945,

a motion picture made by me entitled: ____________________

______________________________ (name of film)

(signature) ______________________________

Rules governing the selection of MOVIE MAKERS Ten Best Films of 194 and the Hiram Percy Maxim Award

1. October 15 is the deadline. All films to be considered for 1945 Ten Best and the Maxim Award must reach Movie Makers office, at 420 Lexington Avenue, New York 17, N. Y., on or before that date.

2. In the Ten Best, nine places are allotted to the General Class (films for which the maker *did not* receive compensation from a client) and one place is allotted to the Special Class (films for which the maker *did* receive compensation from a client).

3. The winner of the Hiram Percy Maxim Award is chosen from among the pictures placing in the General Class.

4. To classify entries, the certificate at left must be provided for each film that is to be considered in the final selection. Film blanks must be sent by first class mail. After October 15, when the Ten Best is closed to new entries, a tentative selection will be made by the staff of Movie Makers for Ten Best. Any films that are not already provided with certificates must have them by November 5, 1945.

5. The General Class of the Ten Best is open to films of 8mm. and 16mm. width, black and white or color, silent or sound. The selection is not open to 35mm. films.

6. The Special Class of the Ten Best is open only to films originally produced on 16mm. and smaller widths.

7. Because of war conditions, entries cannot be received this year from filmers who ship them to Movie Make from outside the United States or its possessions.

8. Phonograph records can be submitted with films, b they must be accompanied by clearly prepared sco sheets that indicate the order of the records and t changes. Typewritten narrative may be submitted wi a picture that is planned for presentation with spok commentary. Musical and narrative accompanimen will be judged on their own merits.

9. No Officer or Director of the Amateur Cinem League and no staff member of the League or its mag zine is eligible to compete in the Ten Best or to recei the Maxim Award.

10. Films will be reviewed and returned promptly, b it may take a period of two weeks or more to revie films submitted after October 1, because of the la minute rush.

11. Selection of the Ten Best Films, the Honorab Mentions and the Hiram Percy Maxim Award will made by the editorial staff of Movie Makers, and t judges will decline to discuss their decisions, aft they are made.

12. The competition for placement in Movie Make Ten Best Films of 1945 and the receipt of the Hira Percy Maxim Memorial Award is open to anybody the United States or its possessions, subject to t provisions of these rules.

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Closeups—What filmers are doing

Award winners in the first annual contest for amateur films about pets and animals have been announced by the American Humane Association, of Albany, N. Y., as follows: Mrs. Warner Seely, ACL, Cleveland, for *Pets;* John Larsen, Brooklyn, for *Bettas;* Walter Bergmann, ACL, Mount Vernon, N. Y., for *A Day At The Zoo;* Helen Bornmann, Philadelphia, for *My Dog;* George A. Ward, ACL, Hollis, N. Y., for *The Last Review;* Eugene H. Coon, Hempstead, N. Y., for *Beckoning Trails and Skyblue Waters.*

The board of judges for the contest included Dr. Grace Fisher Ramsay, of the American Museum of Natural History, chairman; John TeeVan, of the New York Zoological Park; Arthur Edwin Krows, author of *Motion Pictures Not For Theatres;* Leo J. Heffernan, FACL, Maxim Award winner and past president of the Metropolitan Motion Picture Club, ACL, of New York City. Pleased with the results of this first venture into the amateur film field, the American Humane Association announces that the contest will be repeated in 1946.

We receive, over the years, quite a number of requests for replacement copies of *The ACL Movie Book*—and the reasons for them are various: loaned to a vanished friend; destroyed in a fire, or just plain misplaced. For pure indigenous difficulty, however, we are now willing to award the palm to H. A. Wallace, ACL, of Bulawayo, Southern Rhodesia. *His* book was simply eaten up by termites. We always knew that the volume was pithy.

Myer B. Barr, ACL, of Philadelphia, has an intriguing idea for a family film continuity, attractively presented in *Seeing Double.* As the picture opens, we see a pleasant young couple contemplating with quiet admiration their two year old son, at play on the floor before them. "Suppose," muses one of the parents, "he had been twins . . . What then?" Scarcely a moment later there is a puff of magic smoke in the fireplace and out of it onto the hearth there steps just that—a twin sister. You can write your own ticket from then on, for the possibilities are obviously legion.

We doubt if there is an amateur movie group in the country more casual and good humored about its affairs than is the New York City 8mm. Motion Picture Club. From its inception, this unit has admitted to only one so-called officer, a sort of chairman. Dues—regular, monthly or yearly dues—are unheard of among the New York Eights, and if they ever adopted a constitution they forgot about it as soon afterward as was possible. Perhaps a quotation from a recent issue of the club's bulletin will give you the feeling of this slightly fabulous group.

"Annual Guest Night Report:—Total income from 230 tickets at $1.10 each, $253. Expenses: printing, $13.; flowers, $2.; prizes, $10.; room rent, $25.; 250 services of refreshments, sixty cents each, $150.; tips, $17.; refund, $1.10; tax to Uncle Sam, $41.40; Grand total of expenses, $259.50. This leaves us $6.50 in the red and immediately places us among those light hearted economists who are so much in the bright places these days. But we *did* have a swell time!"

Across the League's threshold: Bert Channon, founder and director of the School of Business Film Library at New York's City College, ACL, on his way to Hollywood. Mr. Channon will work on the script of *Carnegie Hall,* to be produced by Boris Morros and released through 20th Century-Fox.

Fred J. Kessler, ACL, in from Chicago, to report on the amateur movie club situation in the Windy City. Mr. Kessler was a founder member of the Movie and Slide Club of Palmer Park, a late and thriving addition to the half score of groups on the lake shore.

In your own summer vacation filming, you may well be interested in the basic continuity scheme worked out by R. V. Elms, ACL, in *Nantucket Turnabout.* Running a neat 200 feet of 8mm. Kodachrome, this sparkling comedy relates the trials of a husband who looks forward to golf on his vacation, while his wife has her heart set on sight seeing. After a few, futile attempts to get swinging, hubby plans (with what he believes is consummate cleverness) to take his wife on such an extended tour of Nantucket's landmarks that she will be satisfied for the rest of her vacation. But the turnabout for such plotting is made quickly and sadly clear. Hubby walks *himself* into such a state of exhaustion that, at last on the golf course, he can only slice dismally into the nearest rough.

Home From The Wars: Staff Sergeant James N. Young, jr., after thirty eight months of service across Africa and the Middle East with the Air Transport Command. We tried to lure Jim back to his old desk in the League's continuity department, but he claimed he still wanted to see something of the Far East—with Uncle Sam as the cruise director.

WIN $10,000 FIRST PRIZE!

CONTEST RULES

1. This contest is open to all individuals who are not professional motion picture producers. Any officer or employee of International Theatrical and Television Corp., members of their families or any of the judges are automatically excluded from entering.
2. Films can be made on any millimeter stock, except 35mn inflammable stock. They may be in black and white or color; they may be silent or sound. No films with sound on discs will be accepted, and no films, or any part thereof, for which monetary compensation has already been given.
3. Films of any length, that meet the other requirements will be accepted.
4. Films falling into any of the following categories will be accepted: dramatic, story, or entertainment films; travel films; nature study films; record films; religious films; educational and scientific films; documentary films; historical films, family films; industrial films, etc.
5. An individual contestant may submit as many separate entries as desired. Each entry, however, must be accompanied by an individual entry blank or reasonable facsimile thereof, and each film must bear the name and address of the contestant on both the film container and on the film reel.
6. All entries in the contest must be forwarded to International Theatrical and Television Corp., 25 West 45 Street, New York 19, New York by prepaid parcel post express or messenger. I.T.&T. will return to the contestant, all, except the eleven prize winning films, as soon after the contest judging as is possible by prepaid express. (All entry blanks must be sent by 1st class mail.)
7. All contestants entering films from outside the United States must pay duty, forwarding charges, and taxes, if any, in sending and receiving of film.
8. Although every reasonable care will be exercised by I.T.&T. and its agents, in the handling of contest films while in the company possession, I.T.&T. cannot accept responsibility for the loss of, or damage to, films submitted.
9. The films winning the eleven prizes shall automatically become the property of International Theatrical and Television Corp. and I.T.&T. by the payment of $10,000 for the first prize and royalties for the following ten prizes, which royalties shall be comparable with the common practice in the industry, and shall be 50% of the net sales revenue less cost of prints, censorship, music, sound, and recording royalties, take over all further rights to the picture. I.T.&T. reserves the right to recut, re-edit, etc. all selected films. I.T.&T. further reserves the right to stop distribution of the films at the end of two years from the date of contest closing.
10. Submission of any entry in the contest shall constitute an agreement on the part of the contestant to abide by these contest rules and regulations. It shall further be understood by the contestant that the decision of the judges is final and that neither I.T.&T. or the judges can undertake to engage in any dispute regarding this decision.
11. The contest shall be open on July 1, 1945 and shall be closed on July 1, 1946. All entries must be received in the office of International Theatrical and Television Corp. on or before July 1, 1946.

10 BIG ADDITIONAL PRIZES

For Best Amateur Motion Picture On Any Subject

Attention all amateur motion picture producers! Here is the chance you've always wanted. Now your own motion picture can earn you big money — and all the glory that goes with being a producer of a commercially distributed film.

Anyone may enter. There's nothing to buy and nothing to sell. Your production may be on any subject — any length!

Why this contest? To stimulate and help develop better amateur motion picture production!

Ten internationally famous judges will select the winners. Names of judges will be announced shortly.

Get started now! The contest will close July 1, 1946, and all entries must be received prior to that date. Write I.T.&T. Contest Editor for complete details and your entry blank today.

I.T.&T. CORP.

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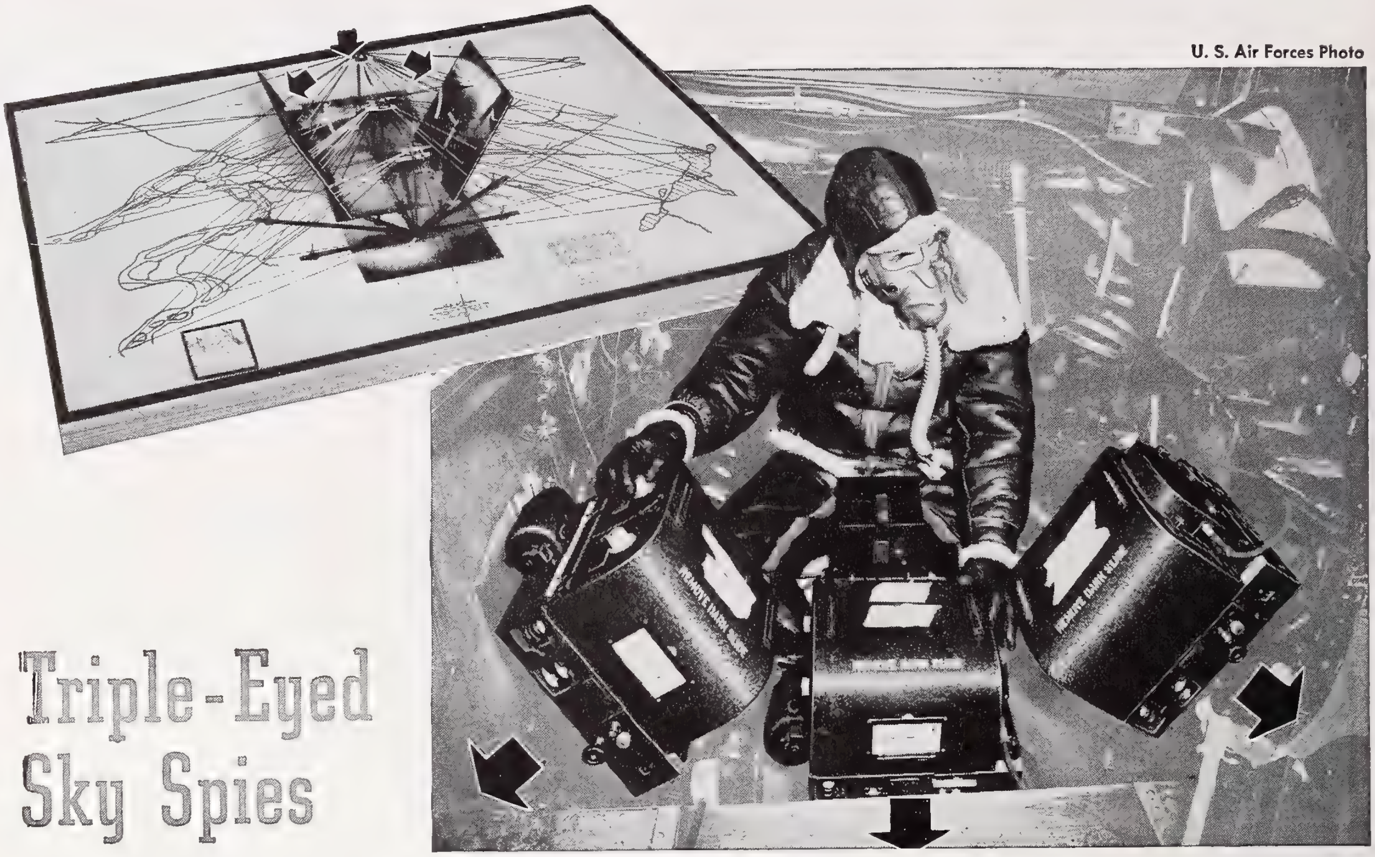
U. S. Air Forces Photo



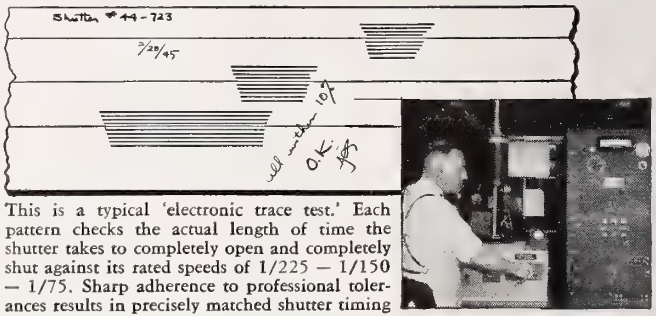
Triple-Eyed Sky Spies

...that photograph 20,000 square miles in 3 hours

Unmapped enemy territory lies 15,000 feet below. Three wide angle lense cameras: two set oblique, one vertical — as shown above — click simultaneously at timed intervals. With each synchronized click, 425 square miles of terrain are photographed from horizon-to-horizon. In three hours, by flying parallel courses spaced twenty-five miles apart, these sky spies photograph 20,000 square miles.

Tri-metrogon photography is the fastest system yet devised for military map making by means of radial triangulation as modeled above.

Accurate map making with Fairchild Aerial Cameras is based upon precision controlled photography. Micrometric intervalometers space the photographs. Solenoids actuate the shutters simultaneously. And Fairchild's electronic trace tests assure precisely matched shutter speeds: light actuated wire fingers trace lines on sensitized paper revolving at 1800 rpm. These lines record the length of time the shutter requires to completely open and completely shut. Checked against calibrated scales, these lines determine whether or not each Fairchild between-the-lense shutter performs within professional tolerances — *because shutter speeds on a Fairchild Camera must mean exactly what they say!*



This is a typical 'electronic trace test.' Each pattern checks the actual length of time the shutter takes to completely open and completely shut against its rated speeds of 1/225 — 1/150 — 1/75. Sharp adherence to professional tolerances results in precisely matched shutter timing for synchronization and interchangeability.

Precisionized electronic and mechanical skill ranks Fairchild Aerial Cameras with the world's finest *professional* cameras — cameras that every amateur dreams of one day owning. *New York Office:* 475-10th Avenue, New York 18; *Plant:* 88-06 Van Wyck Boulevard, Jamaica 1, N. Y.

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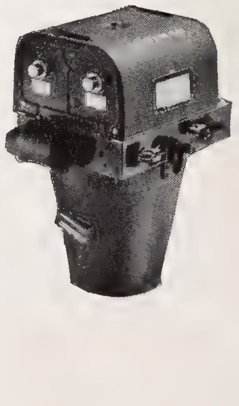
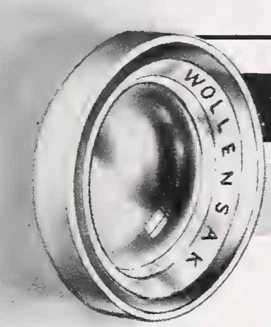


Wollensak "NAME THE LENS" *Contest*

Big Prizes! $2,350.00 *in War Bonds* MATURITY VALUE

Here is your chance to name Wollensak's new postwar photo lenses . . . win one of these big prizes in war bonds. Send in your suggestions; no purchase required. This contest ends with Wollensak's new postwar lenses *named* by our friends, the photographers of America.

Contest Closes September 30th



1st PRIZE • $1,000.00 IN WAR BONDS

2nd PRIZE • $500.00 IN WAR BONDS

3rd PRIZE • $250.00 IN WAR BONDS

DEALERS' PRIZES • $600.00 (SEE RULES) IN WAR BONDS

For nearly 50 years, American photographers have known that Wollensak means GOOD LENSES. With Wollensak equipment serving our armed forces throughout the war, you'd *expect* that Wollensak's skill in wartime precision manufacture would mean *even finer* lenses after Victory.

NOW—you may help NAME these fine new postwar lenses . . . lenses that will help you make better pictures, bring you more fun from picture-making.

STOP IN AT YOUR NEAREST PHOTO DEALER FOR EXPLANATORY FOLDER.

"Hints" that may help you WIN

The name you suggest should apply to the *whole group* of Wollensak's new improved postwar lenses. It should cover Wollensak *still* lenses for professional use . . . Wollensak *wide-angle* and *telephoto* lenses for both amateurs and professionals . . . Wollensak *ciné* lenses . . . *enlarging* lenses . . . *projection* lenses.

Send in your entry NOW!

Wollensak

ROCHESTER 3, N. Y.

EASY RULES

1. No purchase is necessary to enter this contest.
2. Mail us on the blank opposite (or by letter or on the application in "Hints" folder) your suggested name for the new Wollensak Postwar Photo Lenses. Add not more than 25 words of explanation on why you consider the name appropriate; this is required.
3. Mail your entry to Wollensak, Box 1600, Rochester 3, N. Y. Include your name and address and the name and address of the store from which you buy your photo supplies; this is essential. (If you win first prize, the manager of your photo supply store and his employees will receive $250 in cash or $300 in war bonds. If you win second prize, the store manager and his employees will receive $150 in cash or $200 in war bonds; if you win third prize, he and his employees will receive $75 in cash or $100 in war bonds.)
4. Any resident of the United States or Hawaii may compete, except employees of Wollensak Optical Company, their advertising agency, and their families. Contest subject to all federal, state and local regulations and contest rules.
5. All entries must be postmarked before midnight, September 30, 1945.
6. All entries will be judged for originality, sincerity and aptness of thought. Judges' decision will be final. Duplicate names will be judged on basis of the statement accompanying each name. In case of tie, duplicate prizes will be awarded. No entries will be returned. Entries and ideas therein become the property of Wollensak Optical Company.
7. Winners will be announced in Wollensak advertisements as soon as possible after close of Contest. Winners will be notified by mail.

Upon request, dealer will assist a contestant in preparation of entry.

MAIL THIS BLANK TODAY!

"Name the Lens" CONTEST

WOLLENSAK OPTICAL CO., BOX 1600, ROCHESTER 3, N. Y.

Please enter the following name in your contest. My statement of no more than 25 words tells why I think the name I suggest is appropriate.

MY CHOICE ____________________
NAME FOR LENSES

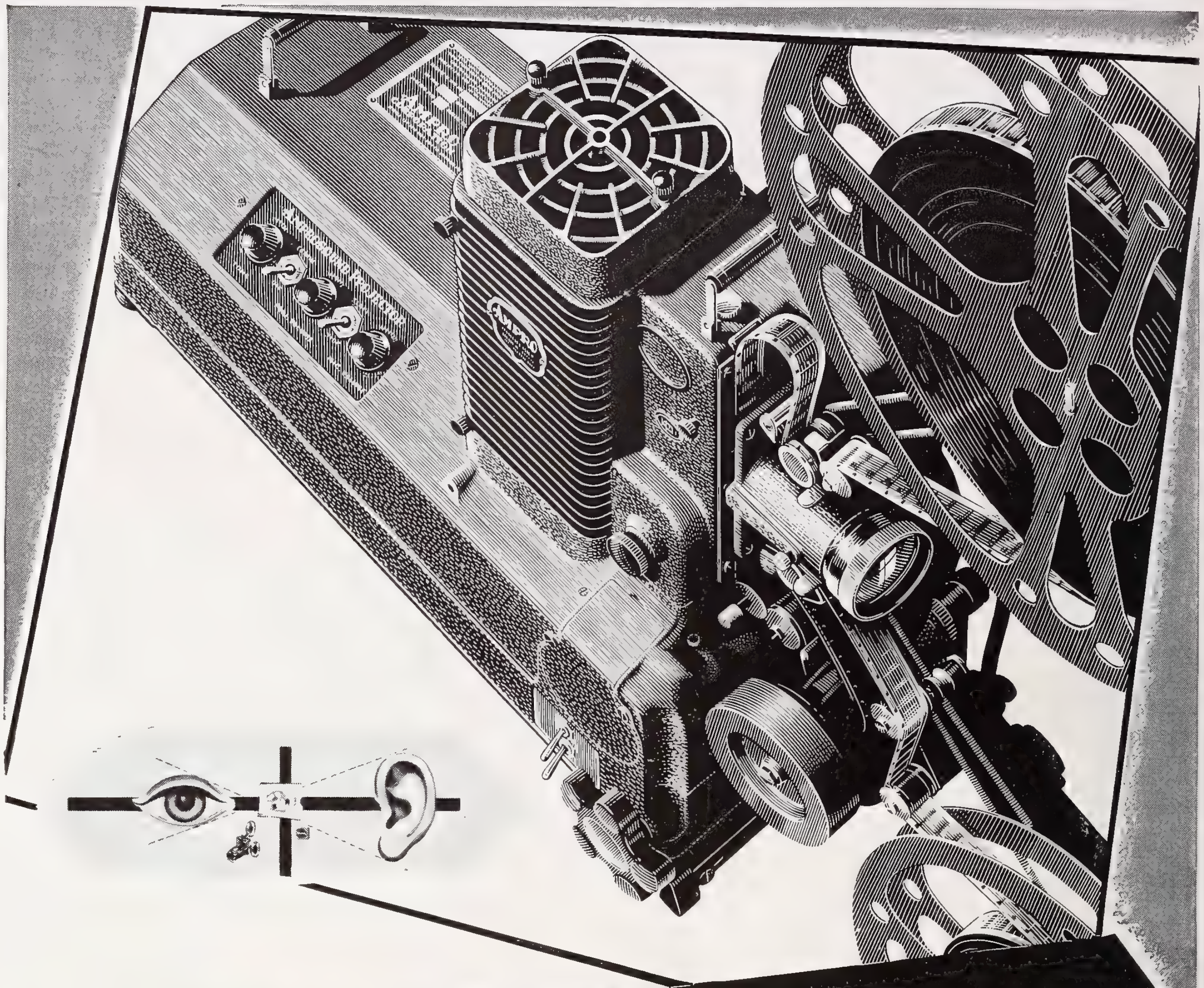
I PICKED THIS NAME BECAUSE ____________________
25 WORDS OR LESS

I BUY MY PHOTO SUPPLIES AT ____________________
(NAME AND ADDRESS)

MY NAME ____________________

MY ADDRESS ____________________

(To be eligible, you must fill in dealer's name)
THIS ENTRY SUBJECT TO CONTEST RULES



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Fortunately, 16mm. sound projection equipment for home use has kept pace with this new development. Compact, easy-to-operate, moderate priced projectors such as Ampro can bring professional quality sound motion pictures right into your living room. Perfected before the war, tested and improved during the war, Ampro sound projectors will be available just as soon as the urgent war needs are filled. In the meantime, an interesting and informative story entitled "What Will Happen in the Movies the Day War is Over . . ." is being distributed in attractive booklet form by the Ampro Corporation. Write today for your FREE copy.

Buy War Bonds

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Precision Ciné Equipment
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THINKING BEFORE FILMING

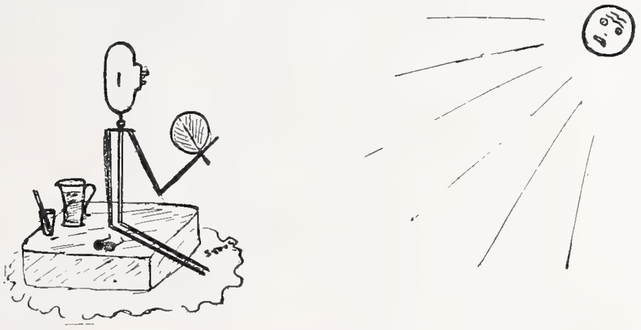
OURS is a mechanical age, and we have devised many instruments to accomplish much of the tiresome labor that our forefathers performed by hand. Because these machines do so many things for us, there is a temptation to ask them to do everything, so that we may be removed from effort, not only manual but mental, as well. War, in which effort is essential, has restored something of the normal perspective on life to many of us from whom our servile machines are taken away by military necessity. We have had not only to do things with our hands, but we have had to think about how to do them effectively.

Thinking about how to do things effectively is the real heart of good filming. Deciding what to film is a matter of judgment, just as is deciding what to write or to speak. Having made this decision, it is all too easy—so much have we leaned upon our machines—to assume that the rest of the task is one of pressing the right button and setting the correct pointer on a scale. But between the judgment and the mechanical execution lies a whole world of thought and reflection. It is in this world that really good movie makers are active.

We want to express the joy of a mother who welcomes her returned soldier son. That is our decision as to subject matter. We have Kodachrome film, a good camera, an exposure meter, a tripod and interior lighting equipment. Before we use these fine machines, we must determine how they will most effectively express what we want to make clear. Shall the mother be gay, excited, quick in her motions? Shall she be quietly happy, calm and dignified? Which action will best express the universality of motherhood. How can color, lighting, camera viewpoint and, possibly, camera motion best indicate clearly what we want to show? These are matters of craftsmanship, but from them will come whatever artistry the film may acquire. Without a consideration of them, there will be an instant leap from judgment to mechanical process—from the idea of mother and son to the camera doing its mechanical best to record them and to make up for the lack of thinking.

The addition of more elaborate filming equipment will not replace the creative thinking about technical ways and means that is essential to good art. When new equipment is needed for a definite purpose, it should be bought, if it is available; but it should come only in response to real needs, and a realization of these needs can proceed only from sound technical reflection.

Effectiveness can result from simple or elaborate tools, because it is the mind that creates it, and not the tools themselves. Thinking before filming is the greatest essential of good movie making.



ACL

Founded in 1926, the Amateur Cinema League, Inc., publisher of* MOVIE MAKERS, *is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. The League completely owns and operates* MOVIE MAKERS. *Your membership is invited. Five dollars a year.

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Meisel from Monkmeyer

16mm. scenes by George Mesaros, ACL

HEAT WAVE

ONE SUMMER DAY

A scenario built from clouds

LAURENCE S. CRITCHELL

IN the scenario below, clouds are the main theme. The picture opens with a young child, pleased at the fairness of the day. It then goes on to show a farmer discouraged at the dryness; a couple in a car who are as pleased as the child; a reservoir superintendent, disgruntled at the need of rain; and some people on a picnic who view with mixed alarm the approach of distant clouds. As the storm gathers, all the characters manifest anxiety, although each for different reasons. When it rains, the child becomes sad, the farmer happy, the couple melancholy and the superintendent delighted, while the only thing that remains to mark the picnic is a newspaper weather report, pelted on by the rain. At last, the storm goes by in a flare of water light, leaving the child pleased, the farmer pleased, the young couple pleased, the superintendent pleased—and the picnickers eating lunch on their front porch.

The scene listings follow. The abbreviations used are: CU, closeup; ECU, extreme closeup; MS, medium shot; LS, long shot.

1. CU. From within, a window looking out on trees and sky. A child in pajamas comes to the glass, silhouetted, and, putting one hand against the pane, gazes out.

2. CU. From outside, looking in. The child's face is pressed against the glass. Her form is sunlit; she is looking up at the sky eagerly.

3, 4, 5. Three medium shots framed in leaves, showing a bright sunny day. The leaves should dance in the wind, conveying a suggestion of brightness. Catch some dappled shadows on a graveled walk.

6. CU. The child in the window again. She clasps her hands in pleasure.

7. CU. Clasped hands. These dissolve or fade to:

8. CU. A similar shot, this time showing by the cuffs of a dress that the child is clothed. She unclasps her hands and—

9. CU. —the camera is moved back to show her taking hold of the side ropes of a garden swing.

10. MS. Some one swings the child higher and higher. After a moment of this, the camera "pans" slowly from the height of a final swing, to include only the leaves of the trees. These dissolve or fade to—

11. MS. —other leaves. The camera tilts down to disclose a young farmer standing at the edge of a newly sown field. He is looking at the sky. He shakes his head and then looks down to the soil at his feet.

12. CU. The dusty toe of his boot, kicking the soil. The earth is dry and the wind blows the dust away. This can be done by having some one scatter extra dust out of the field of vision.

13. LS. Dust blowing across a country road ("faked," if necessary). A tumbleweed bounces past (throw it in) and then a car enters the scene, with its top down, driven by a young couple.

14. CU. This scene should be taken from above, perhaps standing on one of the fenders, to exclude any background. The car is standing still, but this is not evident to the audience. They see the young man, one hand on the wheel as he puts his arm around the girl.

15. MS. Treetops passing and the sky. (Film from moving car with camera on tripod.)

16. MS. A sign reading "——— Reservoir" comes into the picture. This should also be filmed on a tripod from within the moving car. The camera centers on the sign, so that it remains in the picture although the car goes past.

17. MS. The superintendent's office at the reservoir. This can be "faked" by a cabin, or any kind of simple house along the shore. The superintendent is sitting outside, reading the newspaper. He folds it and studies a single item.

18. CU. The superintendent, studying the item.

19. ECU. A weather report reading, "Cloudy and showers."

20. CU. The superintendent puts the paper down, removes his spectacles and gazes at the sky; then, shaking his head, he gets to his feet.

21. MS. The superintendent, walking along the edge of the reservoir.

22. CU. He looks down to the water and shakes his head again.

23. CU. Two or three short shots showing the water level and how low the reservoir is. Most reservoirs have varying levels; so, this shot should not be hard to make.

24. CU. The superintendent, as he raises his head from this study to look at the sky. He sees something; he shakes his head and squints.

25. LS. The lake and the wooded shore, with a single cloud rising over the rim.

26. CU. The superintendent again, still gazing. This dissolves or fades to—

27. CU. —a closeup of a young boy, also staring into the distance—but with concern.

28. MS. A picnic, with the young boy in the background, still gazing, and a [Continued on page 308]

A TIME LAPSE DEVICE FO

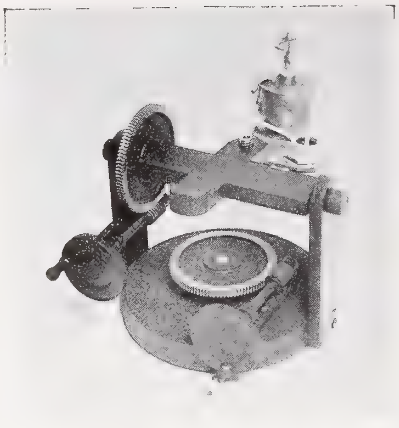


FIG. 1

Details and plans for building useful equipment

S. G. LUTZ, ACL

EVERYBODY who has attempted accelerated motion cinematography of clouds, growing plants or similar subjects recognizes the need for single exposure timers and other devices which cannot be bought in camera shops, even without a war in progress.

This discussion describes the equipment which was built for making *The Heavens Declare the Glory of God*, an accelerated motion cloud study which received Honorable Mention in MOVIE MAKERS 1944 Ten Best listing. This equipment includes an electrically operated, variable speed, single exposure timer, a high ratio, geared tripod head, a title slide holder, for identifying shots, and an improved polaroid filter for increasing the contrast in cloud shots.

A good, geared tripod head is actually the most important accessory for cloud filming in accelerated motion. One can dispense with an electric timer by taking single exposures while counting seconds, but one cannot make smooth "pans," to follow slowly moving clouds, without a geared tripod head which can be turned in equal and infinitesimal increments. Such a head is not recommended for normal filming, but it definitely is a "must" for cloud work. Since this tripod head was the most difficult item to build, as well as being the most important, it will be described first.

Fig. 1 is a photograph of this tripod head, while Fig. 2 is an assembly drawing which explains certain details of its construction. Both horizontal and vertical motions are driven by small hand wheels through 100 to 1 ratio worm gears. This is a much higher gear ratio than can be found in any commercial tripod head. The reason for this high ratio is obvious, when we realize that just one eighth of a turn between successive frames will "pan" through forty five degrees in only 100

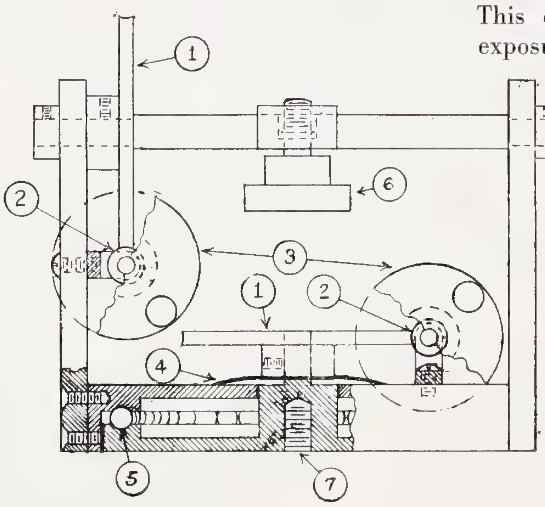


FIG. 2

• Key to Fig. 2: 1, Boston worm gears, G1023, 100 teeth, 48 pitch; 2, Boston worm gears, HSLH, single thread, 48 pitch, hardened; 3, drive knobs; 4, star spring; 5, steel balls, 3/16 inch diameter; 6, captive tripod thumbscrew for camera; 7, thread, ¼ to 20, to fit tripod screw.

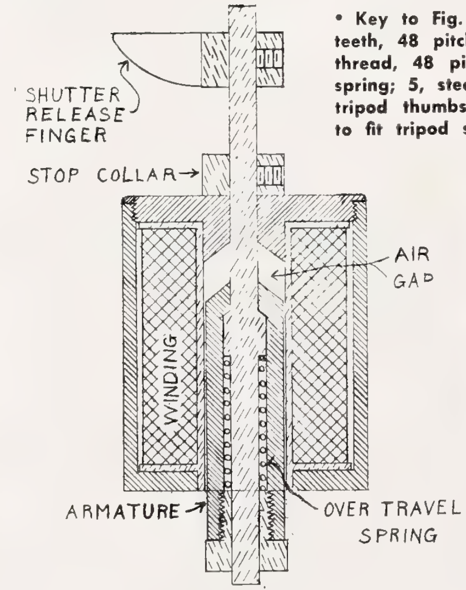


FIG. 3

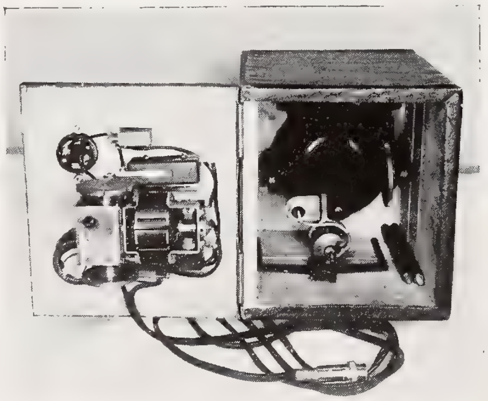
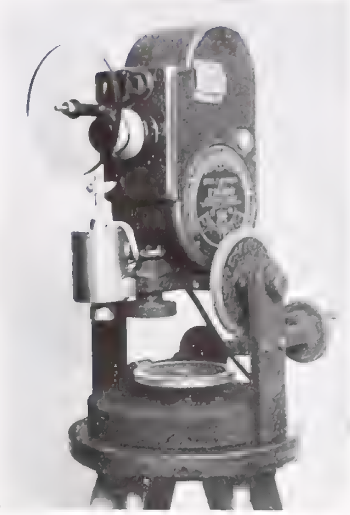
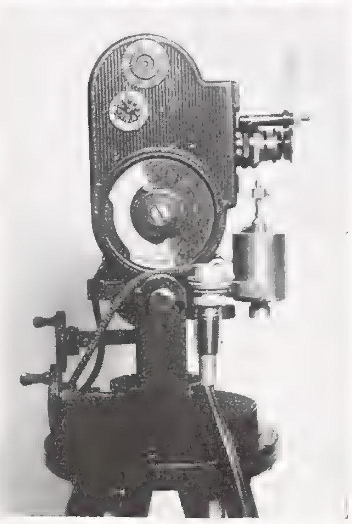


FIG. 4

FIG. 4-A

ILMING CLOUDS





frames, or during a period which is less than seven seconds of projection time.

The base for the tripod head was made of cold rolled steel, in two halves separated by a ball thrust bearing and held together by a stiff star spring under the azimuth worm gear. Most of the remaining parts were made of brass. The camera carriage was made to fit the base of a Bell & Howell "Companion," and it was fitted with a captive tripod screw.

All machine work on this tripod head was done with a small lathe, a drill press and ordinary hand tools. The work was completed in a succession of half hour luncheon periods extending over several months. Any machinist can appreciate the planning required to break the work up into a succession of small operations, to permit the device to be removed from the lathe after each half hour and to insure that it could be "re-chucked" the next day, without loss of accuracy.

After the head had been assembled and checked for smooth operation, it was taken to a local paint shop to be sprayed with brown crackle finish, purchased from the Bell & Howell Company, to match the camera. Of course, the gear teeth and tripod screw threads were masked with Scotch tape, to protect them from the paint. Unfortunately, the painter failed to apply a priming coat under the crackle lacquer, with the result that the finish chips more easily than it should.

The heart of the electric timer is the solenoid shown in the cross section assembly drawing, Fig. 3, and in the photographs of the tripod head. The magnetic circuit, consisting of the case, cap and armature, was made of cold rolled steel. Other parts were of brass. The pole faces at the air gap were tapered, as shown, to obtain a longer, more uniform stroke. The brass spool was wound in layers with enameled wire, about No. 26 gauge, and the leads were brought out through varnished cambric tubing, to protect the insulation.

When the winding is energized, the armature is pulled up, against gravity, raising the brass drive rod which carries the shutter release finger. This pushes up the camera shutter release, to expose a single frame each time the magnet is energized. Since

[Continued on page 307]

• Fig. 1 shows geared tripod head; Fig. 2 explains details of its construction; Fig. 3 shows solenoid; Figs. 4 and 4-A show equipped lid and carrying case; Fig. 5 gives plan of cam switches; Fig. 6 pictures titling device; Fig. 6-A shows useful accessories; above, at right, the entire time lapse device is shown from two positions.

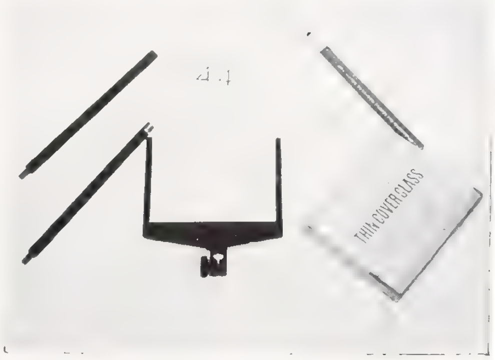


FIG. 6-A

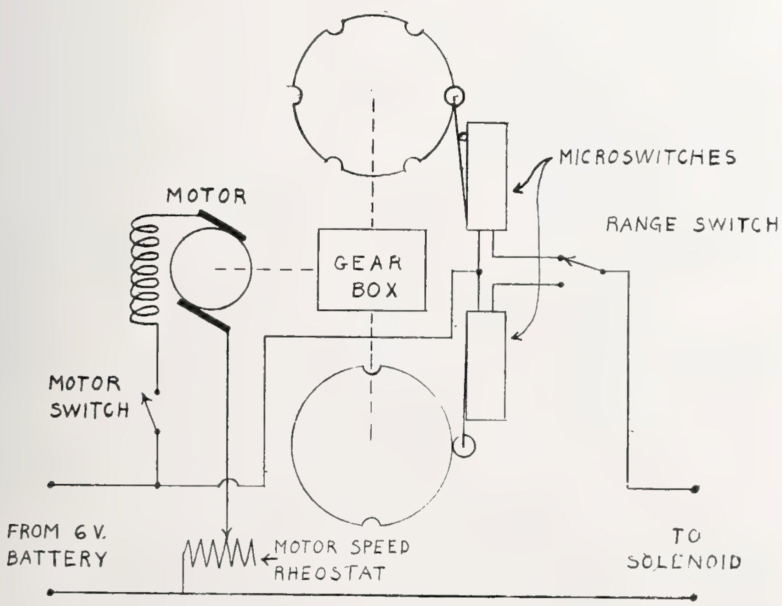


FIG. 5

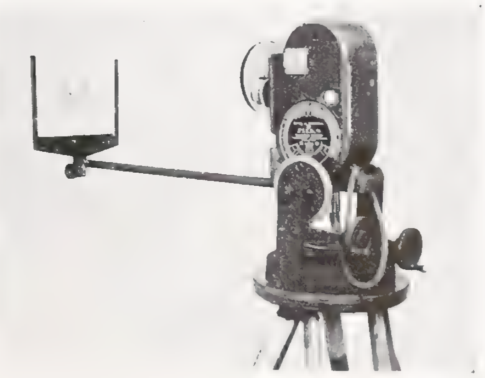


FIG. 6

VICTORY GARDEN—With moral

A film tale in praise of fishing

WALTER BERGMANN, ACL

AS YE SOW was a Victory Garden picture made to end all Victory Garden pictures. There is every reason to believe that it has accomplished this purpose as far as I am concerned.

Putting it briefly, the story centers around two main characters, Mr. A. Willing Worker and Mr. Adam Shirker, who are next door neighbors in a small suburban community, and it has for scenic background their Victory Gardens.

As in all proper pictures, the diligent, hard working Mr. Worker triumphs in the end, while the lazy, indolent Mr. Shirker receives his just deserts in the scorn of his neighbors. However, the dawdling Mr. Shirker turned out to be such a likeable character that the end of the picture was revised to relieve his discomfiture.

The opening scenes introduce Mr. Worker and Mr. Shirker in their respective homes and tend to give the audience an insight into their characters. Mr. Worker, as his name implies, is busily engaged in drawing plans for his Victory Garden, while Mr. Shirker, sitting in an easy chair reading a seed catalog, falls asleep and dreams that he has won first prize for having the best garden in the community.

The passage of time is denoted by montage effects showing falling rain, April and apple blossoms.

The following sequences show both men digging in their gardens in the early spring. Mr. Worker industriously turns over the soil at a rapid pace, while Mr. Shirker, soon tiring of the job, hires a boy to do the digging. When some worms are unearthed before his eyes, Mr. Shirker conceives the idea of going fishing. He invites Mr. Worker to accompany him, but he nobly declines. Mr. Shirker sneaks into his garage and gets his fishing pole. His dog almost gives him away by running after him, as Mrs. Shirker peers out of the window. However, by ducking behind a hedge until the coast is clear, he is finally able to reach the lake, where he sits contentedly under a tree at the water's edge.

• ***In As Ye Sow*, Mr. Bergmann has taken a trite subject and has given to it a freshness and a touch of fun; these frame enlargements illustrate sequences that the author describes.**

16mm. scenes by Walter Bergmann, ACL

The next sequence deals with the planting of the garden. Mr. Shirker hires two Girl Scouts to do his planting. When he leaves to go fishing again, the girls dig a deep hole, empty a packet of spinach seeds into it and fill it up, which action amuses Mr. Worker, busily engaged weeding his garden.

A title informs the audience that a couple of months have passed. Mr. Worker is shown spraying plants which have progressed very nicely. He finds one of his neighbor's children in the garden and asks her what she is doing; she informs him that she is busy killing Japs just like his son Bill. Upon investigation he finds that they are Japanese beetles. Meanwhile, Mr. Shirker is peacefully asleep in a beach chair on his lawn. On his lap is a book, *My Garden Helper*. A mosquito alights on his cheek and he lazily slaps it away. Then he awakens, picks up a Flit gun, sprays the air around him and promptly falls asleep again.

The next scene shows Mrs. Worker and Mrs. Shirker conversing across the hedge. They decide to have a feast for the neighbors from the Victory garden harvest, each husband to supply half of the necessary vegetables.

The opening harvesting scenes show Mr. Worker gathering an excellent crop of all kinds of vegetables from his garden. He fills a large basket and comes trudging down the road with it. Mr. Shirker is shown in his garden. It is full of weeds, and the vegetables he pulls out of the ground are puny and unfit for use. Disgusted,

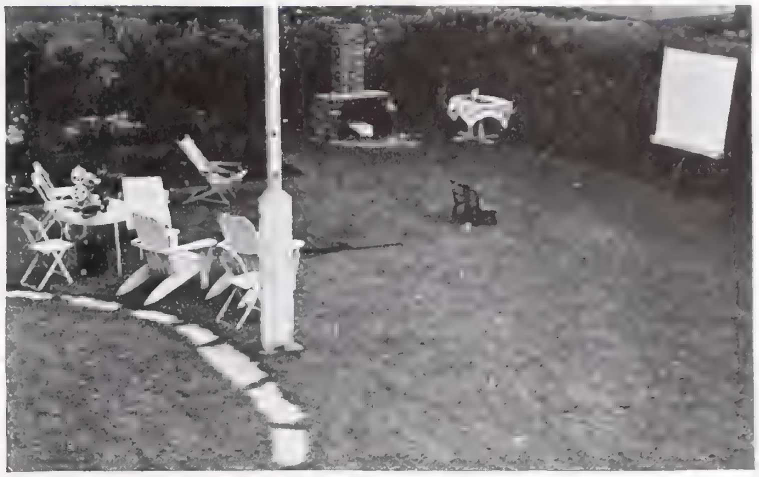
[Continued on page 314]

SHOWING FILMS OUT OF DOORS

A summer projection plan

NORVILLE L. SCHIELD, ACL

Illustrations by Norville L. Schield, ACL



• Above, the author's lawn made ready for a party at which films will be shown in outdoor coolness; below, invitation used by author to summon friends.

"PROJECTION Party Al Fresco!" is the way you would announce it, to gain your friends' immediate attention. Some of them might even look in a dictionary to find out that they are being invited to movies in the open air.

Outdoor projection parties are so pleasant that we designed our backyard just for our hobby. The clipped honeysuckle hedge, around the back of an ordinary city lot, has grown six feet high, to form a sort of courtyard where we can shoot and project movies in perfect seclusion. Since we cannot make many films these days, we can have a lot of fun showing our completed ones—and especially if the shows are staged out of doors, in the backyard or beside the open air fireplace, under the stars. For one of our outdoor projection parties, we sent announcements like that shown in the illustration, which can easily be made from a folded piece of paper. To make these, the first thing to do is to cut out of cardbord a rectangle to represent the screen area, and then to trace this outline three times on each announcement. The inside of the folder shows the time and place of the party.

When the guests arrive, we play a few outdoor games, to get everybody acquainted. A picnic game, where all can participate, is best.

While we wait for the dusk to turn into darkness, and in order to allow the guests to rest, a fire is started in the fireplace for the "wiener" roast (steaks will, no doubt, remain out of the question for a while). One of my wife's clever ideas (if we have enough ration points at the time) is to slit the sausages open and to insert a piece of American cheese, and then to wrap half a slice of bacon around the middle and fasten it with toothpicks. After the burnt toothpicks are removed, the roasted tidbits are inserted in buns.

By the time everybody is through eating, it should be dark enough for the movies, and the projector and screen should already have been set up. The length of our screening is dependent upon the weather, because, if it turns too cool and damp, we show fewer films.

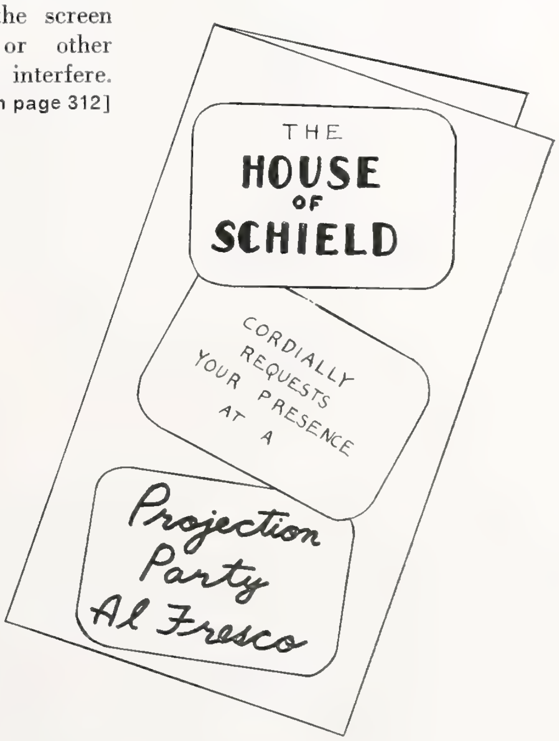
After the screening, we light the fire again, roast marshmallows and sing songs with the aid of an old guitar. To carry out the projection party theme, the words of the songs are projected on the screen from 35mm. black and white slides. These can be made at home by experimenting and rigging up a 35mm. camera with an auxiliary lens (I use a chipped spectacle lens obtained from an optometrist) to take in the exact area of a typewriter titler. The words of each song are typed on one title, or on more, if the song is long. I use negative film which gives me a black background with white letters. The article, *Fun with transparencies*, on page 97 in March, 1944, MOVIE MAKERS will be helpful in making up your slides.

When we run out of slides, we sing whatever songs are suggested by the group, and, by the time the glowing embers of the fire have died down, everybody is ready to leave with pleasant memories of movies and a good time under the stars.

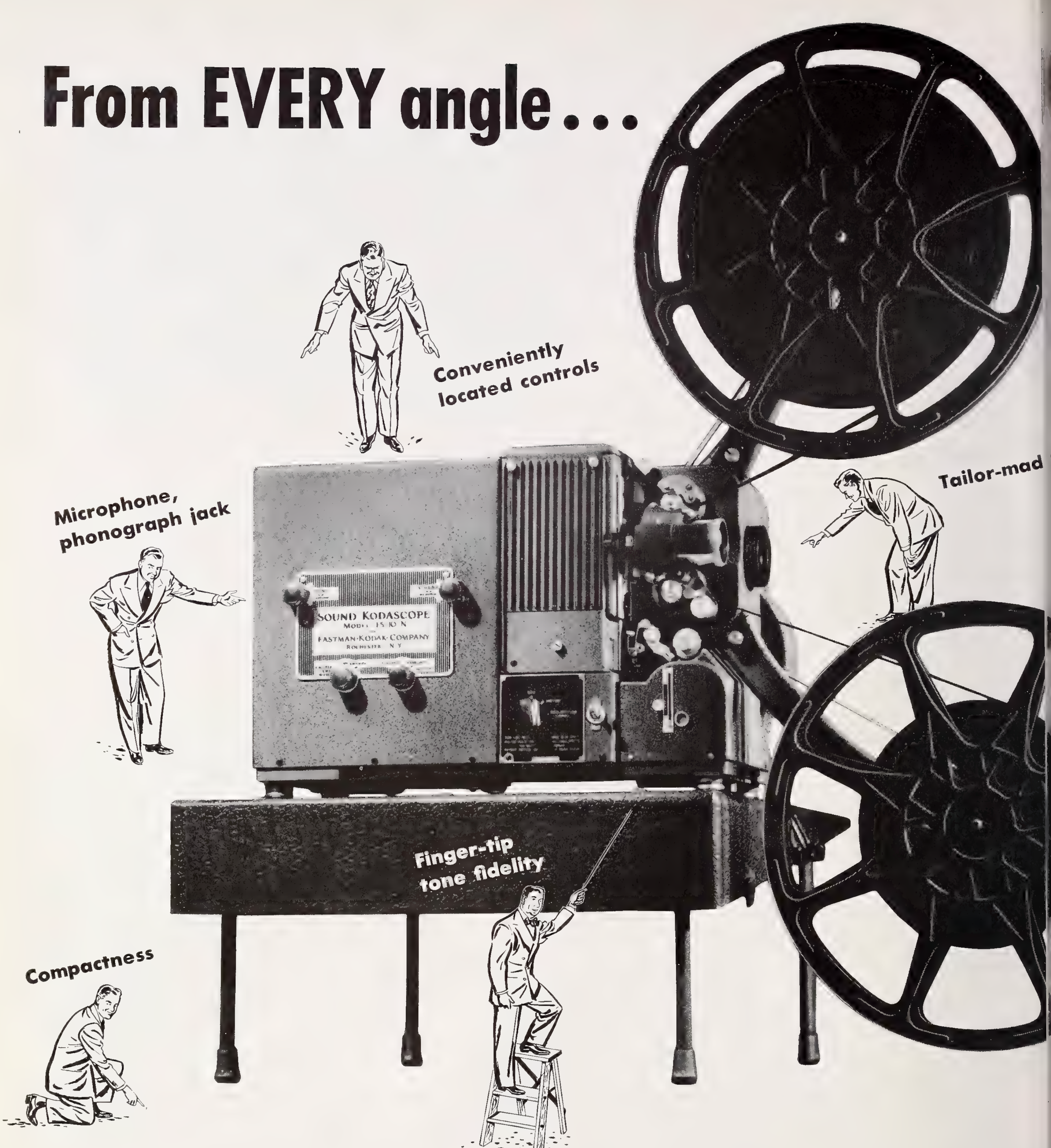
It is practically no more effort to project outdoors than it is to project indoors, and there are many advantages, such as less wear and tear on household furniture, the larger audience that can be accommodated, the novelty of seeing movies under the stars and the cool breezes on warm summer evenings.

The larger the group, the more important it is to plan all details as one would in a projection for a large indoor group. One of the first things to consider is the placement of the screen where street or other lights will least interfere.

[Continued on page 312]



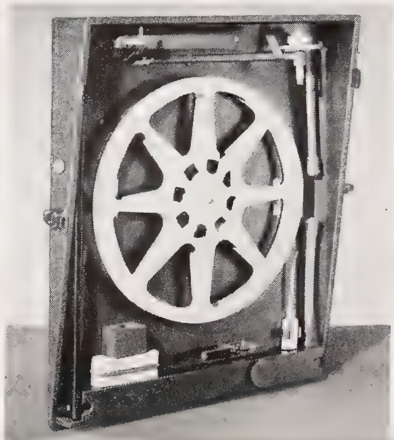
From EVERY angle . . .



One rugged case holds projector, speaker, accessories.

Projector and speaker fit snugly into one half of case.

Other half contains accessories, becomes operating stand.



Speaker unit, in use, is placed near movie screen.

UND KODASCOPE FS-10-N

is first choice for fine sound projection

It's still pretty difficult to get a Sound Kodascope FS-10-N—unless it's to be used for military, industrial, or educational purposes. But there's every good reason to label it as your next sound projector. For this wartime-developed projector (the "N" in its name stands for "Navy," where hundreds are in use today) has many advantages for your projection use.

First, perhaps, is its exceptional tone fidelity—whether your film is original or "dupe," black-and-white or color, straight 16mm. or a reduction from 35mm. Many elements of the machine's mechanical and electronic systems contribute here—including velvet-smooth film movement at the scanning point by means of a rotary stabilizer.

Then there's the extreme operating simplicity of the "FS-10-N"—truly an ideal projector for the amateur, although producing sound movies of professional quality for audiences ranging from a home group to several hundred persons. All controls are where you want them—clearly labeled, positive in action. There's a handy thread light, too, which furthers convenient operation.

Compactness — another reason why you'll like the "FS-10-N." It comes in one case — complete — a word which means exactly what it says. Projector, speaker, lens and lamp, 1600-foot reel, extra exciter lamp, incidental accessories—all are contained in one handsome, rugged case. A connecting cord powers the projector from any 50–60 cycle, A.C. 100-125-volt line . . . a Cordomatic, spring-retractable, connecting cable unites speaker to the projector.

Sound Kodascope FS-10-N is a versatile performer. Here are several examples:

1. It shows sound-on-film movies at 24 frames per second . . . silent movies as well by setting the machine for 16 frames per second . . . adds voice commentary to silent movies by means of a supplementary microphone, or "background" music from a supplementary phonograph pickup—and both can be "mixed" with the sound track of sound film when desired.
2. Its "fast" 2-inch *f*/1.6 lens and powerful 750-watt lamp will supply ideal illumination to screens of adequate size under average projection conditions—and accessory lenses of varying focal length fit the "FS-10-N" to fill larger screens at almost any desired distance.
3. The "FS-10-N" will take any 16mm. reel up to 2000-foot capacity—thus permitting a continuous sound show of 55 minutes . . . or, at silent operating speed, a full hour and a quarter of uninterrupted performance.

Yet—with all of its many advantages, this top-flight sound projector is reasonably priced. $323.50 will buy it—COMPLETE. Better get in touch with your Ciné-Kodak dealer. He may be able to make delivery on your "FS-10-N" sooner than you'd think.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

rojector controls vitch.

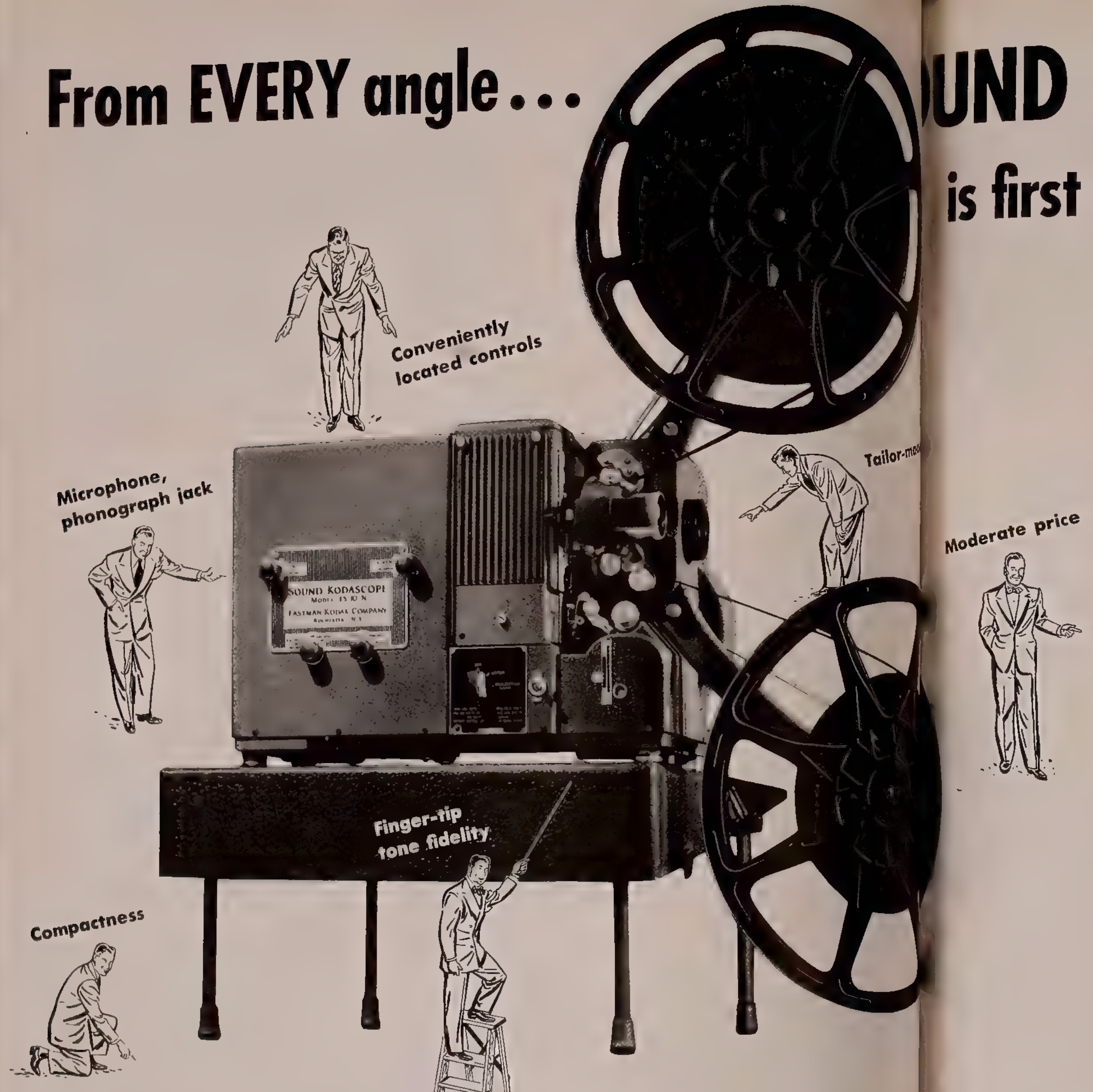
The four sound controls are centered in a single panel.

40-foot Cordomatic cable connects speaker and projector.

"Tailor-made projection" by means of several readily interchangeable precision-made lenses.

From EVERY angle... UND KODASCOPE FS-10-N

is first choice for fine sound projection



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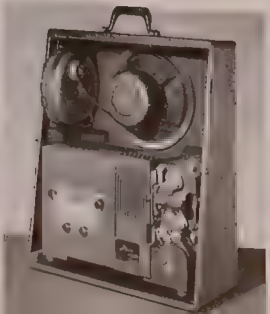

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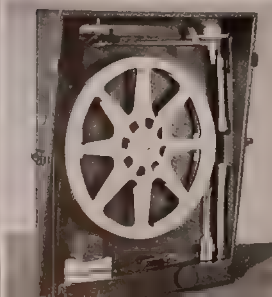


Speaker unit, in use, is placed near movie screen.

projector controls
switch.

The four sound controls are centered in a single panel.

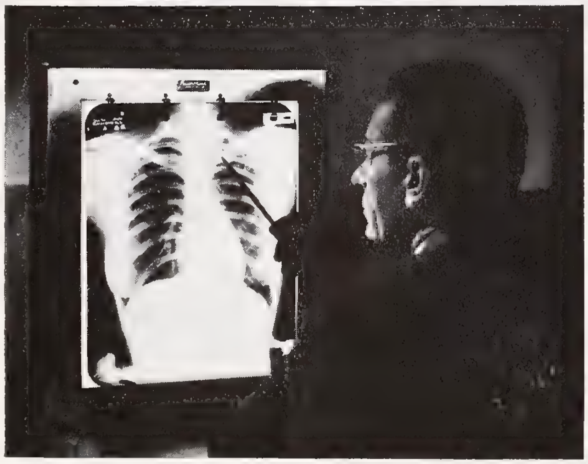
40-foot Cordomatic cable connects speaker and projector.

"Tailor-made projection" by means of several readily interchangeable precision-made lenses.

Practical Films

The general movie used for various purposes

Photographs by Willard Pictures



• Top, a scene from *Target TB!* in the making, with William M. Nelson directing; bottom, X-ray equipment used in surveys.

TARGET TB!

Willard Pictures of New York City has recently completed a black and white, sound on film picture, *Target TB!*, running ten minutes in the 16mm. release edition, for the General Electric X-Ray Corporation of Chicago.

The picture, endorsed by the National Tuberculosis Association and by the United States Public Health Service, is to be widely used in the United States in the fight against tuberculosis. Preceding the appearance of chest X-ray survey units in local communities, State, county and city health departments will present the picture to audiences in schools, clubs and industrial plants, to prepare individuals to understand the worth of the easily made examinations.

The importance of treating tuberculosis in its early stages is explained, and the ease and simplicity of having a chest X-ray made are shown. The film is designed to convince audiences that the X-ray process is neither unpleasant nor dangerous.

In Willard Pictures, two Amateur Cinema League Fellows are partners, Arthur L. Gale, FACL, and T. W. Willard, FACL. The film was directed by William M. Nelson, who writes *Washington Film News* for MOVIE MAKERS, and it was shot by William Steiner, A.S.C. Prints may be obtained from General Electric X-Ray Corporation, 2021 Jackson Boulevard, Chicago 12, Ill.

CANADIAN FILMS

The National Film Board of Canada, with offices at 30 Rockefeller Plaza, New York 20, N. Y., has recently published a catalog of all films made by the Canadian Government and which are now available in the United States. The pictures cover a wide range of interests, including movies about agriculture, education, social service and planning, sports and war. The 16mm. sound films are obtainable on a rental basis from Brandon Films, Inc., 1600 Broadway, New York 19, N. Y.; International Film Bureau, Inc., 84 East Randolph Street, Chicago 1, Ill.; Visual Education, Inc., 203 Cotton Exchange Building, Dallas 1, Texas. Also the visual education departments of many leading universities throughout the country have these films in their libraries.

FILM GUIDE

Educational Film Guide, formerly Educational Film Catalog, in its March, 1945, number, prepared a questionnaire to be filled in by its readers. As a result of the returns, the name *Educational Film Guide* was adopted as the official name of the publication.

The 1945 annual edition will include all films listed in the 1944 annual publication, the September, 1944, and the March and April, 1945, editions, together with many new films which have recently been added or selected for inclusion in this guide. All films no longer available from the main distributors have been dropped from the 1945 annual edition. The editors also dropped all informaton about 35mm. non-theatrical films.

LONG RANGE PLANNING

Cement Works to Plan, one reel, 16mm. sound on film, black and white, running ten minutes, is a British Information Services picture obtainable from that organization at 30 Rockefeller Plaza, New York 20, N. Y. The film deals with the unique plans made to prevent ugly blots on the landscape after the close of the war when many cement plants will no longer be in use.

In a valley, a huge limestone quarry, worked invisibly from below, does not leave yawning holes in the ground nor waste materials, to mar the natural beauty. The quarry pits will later be transformed into a chain of lakes, and trees will screen the quarry mouth. With the advent of world peace the valley will not become a wilderness. A youth center will move into the discarded buildings, and there will be a stadium and sports grounds, with swimming and fishing available in the new lakes. All have been planned to prevent industry from leaving scars on the countryside.

VACATION SEQUENCES

How a family movie was made from them

FRANK E. GUNNELL, FACL

WELL, here we are in the midst of another wartime summer! It's true enough that half the war is won, but a major enemy remains to be defeated; so, wartime restrictions on vacation travel are still with us—plus an acute shortage of movie film. Yet, for the personal movie maker with some unexposed film on hand, these very restrictions may be a blessing in disguise.

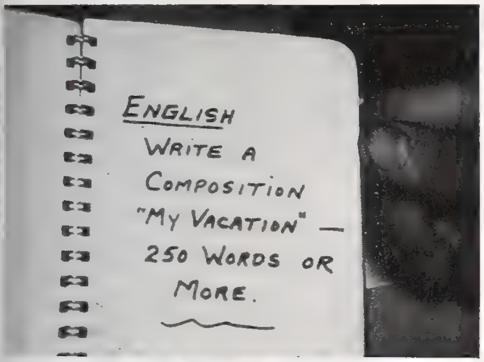
Confess now—wasn't one of the main reasons why you acquired a movie camera the fact that you wanted to make film records of the family, and particularly of the children, their doings and their friends? And what better chance will you ever have of making them than in a summer when the family must "stay put" at the family's summer cottage, at some nearby resort or even at home? In fact, producing a family film may provide just the interest and zest needed to make the "stay at home" vacation a big success.

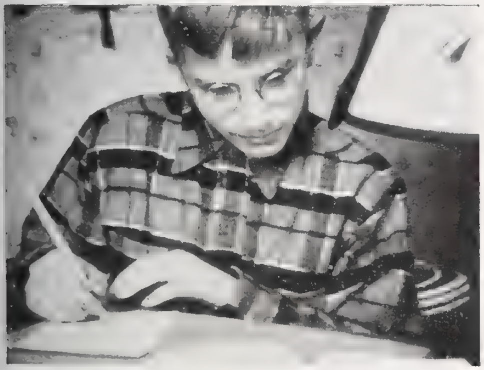
With the shortage of raw stock, it will be best to plan for a picture that can be filmed in separate and distinct episodes or sequences, each quite complete in itself and yet capable of fitting into a larger plan for the

[Continued on page 314]

16mm. scenes by Frank E. Gunnell, FACL

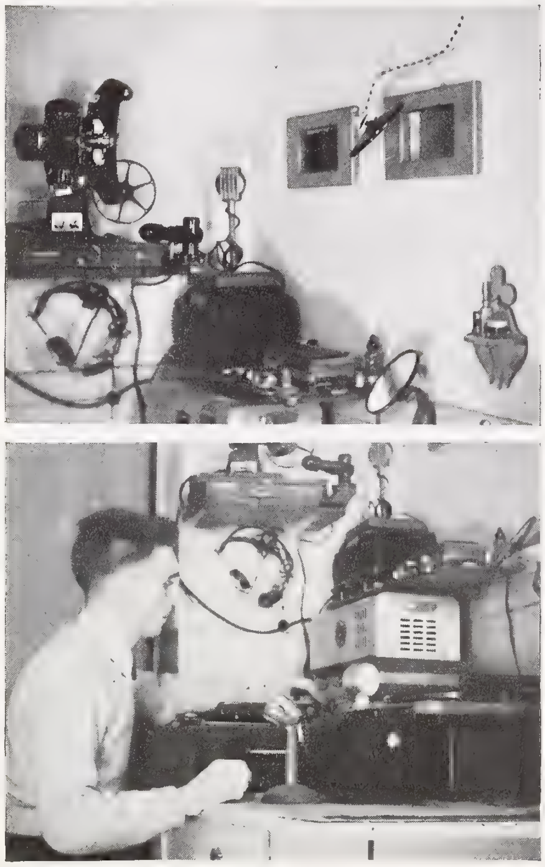
Pat was my summer guest
at our Lake Mohawk home


ENGLISH
WRITE A
COMPOSITION
"MY VACATION" —
250 WORDS OR
MORE.



The Clinic

Technical comment and timely topics for the amateur



• Above, we see at top Mr. Berger's projection room with two mirrors so placed as to enable projectionist to observe screen and remain seated; at bottom, Mr. Berger comfortably operates machine and observes progress of picture, making use of mirror device described below.

Lazy looking

In the enclosed projection room which Raymond J. Berger, ACL, has built into his home at Cheektowaga, N. Y., the 8mm. projector is mounted on a shelf approximately five and one half feet from the floor. From this position, its projected beams adequately clear the heads of all persons in the audience seated outside. Below the projector, on a table about four feet high, Mr. Berger has aligned recording and double turntable equipment used in creating and providing suitable accompaniments. There are two ports in the front wall of the projection room—one for the projector beam, the other for the operator to use in scanning the screen as he runs the turntables.

Mr. Berger soon found, however, that he could operate this accessory more smoothly when seated than when standing. Question was, how to continue getting a view of the all important screen image. Two, six inch, rear view automobile mirrors provided the answer. Equipped with universal swivels, one was mounted at a level with and a few inches behind the viewing port, while the other was mounted in line below it at a level with Mr. Berger's vision when he is seated.

Lens coating

The surface treatment of optics, commonly referred to as "lens coating," has as its fundamental function the reduction of reflection of rays of light reaching a given lens. By reducing this reflection, the coating accomplishes three things: (1) it increases in varying degrees the amount of light actually reaching the sensitized film; (2) it decreases the amount of more or less *uniform* reflection within the elements of a lens, thus decreasing in turn the amount of "veiling haze" which degrades the contrast of monochrome images and the color purity of colored images; (3) it decreases in like manner the possibilities for a more or less *concentrated* internal reflection of light on the film plane, thus reducing the dangers of lens flare. In summation of these three accomplishments of the lens coating process, an unquestioned authority has made the following significant comments:

"Increasing the light transmitting ability of a lens by surface treatment has unfortunately received more publicity than the other benefits derived from the same process. . . . It is safe to say that in general photographic work, even with a lens incorporating six to eight treated surfaces, the overall gain in light transmission is not large enough to require an allowance in exposure. . . . The reduction of veiling haze and the subduing of lens flare, through the treatment of the air-glass surfaces of a photographic lens, have proven to be the real benefits of this milestone in optical progress."

The coating process is, of course, one of most critical exactness, since it provides for applications with an average thickness of 1/200,000 of an inch. The entire matter—already overstressed in the reported miracles it was to perform in the field of increased lens speeds—is furthermore a civilian possibility only in the postwar era. For the present, at least, you'll have to struggle along with that seemingly archaic *f*/1.9—if, that is, you can get a roll of film with which to struggle.

Cine lenses

According to *Science News Letter*, the mass production methods of the American optical industry are today providing lenses equal to or superior to the best that German hand craftsmen made before the war that has just ended in Europe. The research carried on at the Frankford Arsenal in Philadelphia is credited by *Science News Letter* with many of the recent improvements in mass lens making.

This praise of American lens makers by a publication of high standing confirms the belief that Movie Makers has long had, which is that right here in the United States we have organizations that turn out lenses with which the finest motion pictures can be made.

Our reasoning has gone something like this. A lens must first be calculated, and the calculation calls for an enormous amount of mathematical detail. Such an investment will be made only by a company that is able to carry the project through to the finished objective. In order to produce a lens according to exact calculations, special machinery must be built for grinding the blanks of optical glass. In other words, no concern is going into the business of lens manufacture, unless it is able to procure proper calculations and adequate machinery. Once having made this investment, the remaining problem is that of careful workmen. There is no reason why men who operate lens grinding machines have not been able to develop a skill of as high an order as that which operators of elaborate tools and dies have acquired in the precision machine tool industry, in which the United States holds first place.

Movie amateurs can depend without question on American lens makers, operating by mass production methods. The optical products of any company that has been able to set up in business and to remain in business for a period of years are almost certain to be entirely satisfactory to filmers. Mass production has reduced prices, but it has not reduced the quality of what is made.

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Al Morton, ACL

• Dr. C. Elmer Barrett, left, retiring president, turns over projector to George Brignand, new head of Utah Cine Arts Club, Salt Lake City.

Ninth for St. Louis Ninety five members and guests of the Amateur Motion Picture Club of St. Louis gathered recently at the city's Congress Hotel Roof for the ninth annual banquet of the society. The group's president, Ben Betts, ACL, presided, with Mrs. Lon Wadman acting as mistress of ceremonies. Featured on the evening's program were the judging and presentation of the club's yearly contest winners. *Trial and Error*, by Lon Wadman, ACL, was returned by audience vote as the top picture in Class A, while *Behind The Eight Ball* took an equal honor for Joseph G. Epstein, ACL, in Class B.

Previous to the dinner, all place winners in the contest had been selected by a board of judges comprised of Dr. Horst W. Janson, of Washington University; Charles Nagel, jr., of the St. Louis Art Museum, and C. L. Harrod, of the Laclede Power and Light Company. The other award winning pictures were *Closeups*, by Werner Henze, ACL; *Lynn Carol's Fifth Birthday*, by Leslie Easterday; *Yachting Season in Wisconsin*, by Frank Sperka, ACL.

Contest in Mineola The fourth annual amateur movie contest to be conducted at Long Island's veteran Mineola Fair has been announced by the Queens-Nassau Agricultural Society, of Mineola, N. Y. Entries may be made in seven different classes, with the closing date for receipt of entry blanks set for September 8, 1945. C. Manley DeBevoise, ACL, is serving as chairman of the contest committee, assisted by Charles H. Benjamin, ACL, Leo J. Heffernan, FACL, and George A. Ward, ACL. The board of judges will include John Krause, Edward L. Mix, Cyril King, Joseph J. Hollywood, FACL, Sidney Moritz, ACL, Ralph R. Eno, ACL, Alice L. Burnett, ACL, Herbert Erles, ACL, Sam Fass, ACL, and J. P. Fox. Entry blanks and complete contest information may be obtained on application to the Agricultural Society.

Trenton elects New officers have been elected for the club season of 1945-1946 by the Trenton (N. J.) Movie Makers, as follows: Harold Cranmer, ACL, president and treasurer; Daniel Kerwin, ACL, vicepresident; Claire Garretson, secretary; George Guthrie, ACL, membership chairman. Featured on the election night program were *Our Pooch*, by Harry Errion; *Springtime in the Park*, by John Gosling; *North Jersey Vacation*, by Miss Garretson; *Another Day*, from the Amateur Cinema League's Club Library.

Seen in Salt Lake It was Gadget Night at a recent meeting of the Utah Cine Arts Club, ACL, in Salt Lake City, with Pete Larsen serving as program chairman. Among those members who exhibited their pet devices were Dr. C. Elmer Barrett, William D. Loveless, George Brignand, John Allein, Al Morton, ACL, and T. R. Pope. Films seen on the same program were *Humoresque*, by Elmo Lund; *World of Tomorrow*, by Rachel and Vern Lunt, ACL; *Music in the Evening*, by Mr. Larsen, and *Featuring Flowers*, by Mr. Loveless.

Quiz for Ottawa Members of the Ottawa Cine Club, in Ontario, were hosts recently to the Camera Club of the same city, for a joint program featuring a photographic quiz contest. Dr. Romeo Payfer, ACL, of the cine club, presided over the activity, with H. Sedziak, M. Button and P. Jenner standing for [Continued on page 318]

• In the Sunflower State, amateur movies are well supported, as is evidenced by the gathering of the Topeka Movie Club for an annual party; despite the shortage of film, the Kansans keep interest in personal cinematography alive.

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

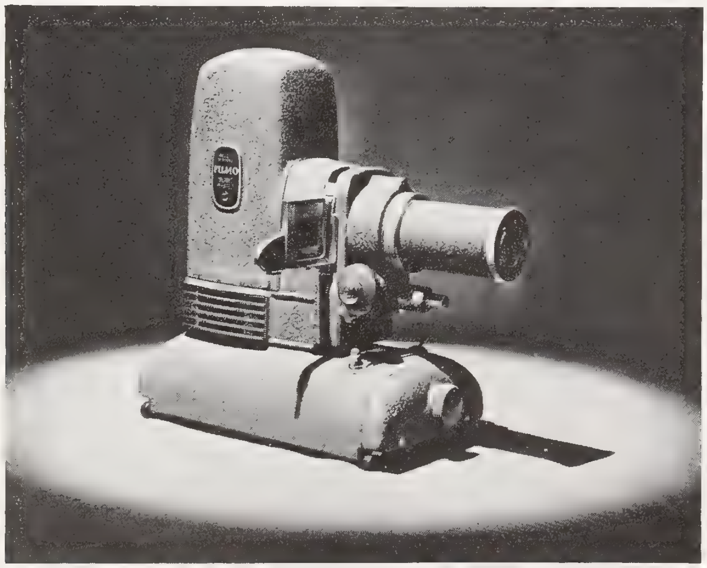
D. E. B. STEVENSON, ACL

Emergency met The Victor Animatograph Corporation, Davenport, Iowa, received an emergency call from the Red Cross director at Selfridge Field, Mich., to the effect that several 16mm. motion picture projectors were urgently needed for the AAF in a theatre of operation. The company was advised that a cargo plane was on the way and would arrive at the Moline, Ill., airport, at a stated time, and it was asked that the projectors be rushed there in time to meet the plane. In accordance with the request, the equipment was quickly crated and hurried to the airport in time to complete connections with the plane.

Filmo Slide Master The Filmo Slide Master, made by the Bell & Howell Company, Chicago, promises to be a popular item after the war. It represents Bell & Howell's first venture into the still photographic field.

The slide projector has a 1000 watt illumination and a seven and one half inch *f*/4.8 lens which permits projection in a large auditorium. The instrument also has the additional feature of using 500, 750 and 1000 watt lamps without modification, and the "base up" build of the globes permits changing the lamp when it is hot, without the use of gloves. It also has a motor driven cooling fan, automatically regulated to provide proper cooling for the lamp in use; double heat filters, in the condenser assembly, and optional interchangeable lenses, a three and one half or a five inch *f*/4.5, or a seven and one half inch *f*/4.8. The slide carrier is of die cast metal which cannot warp or bend, and it shifts horizontally, to permit the change of one slide while another is being projected. The tilt mechanism is self locking, front and back, and it provides an upward or downward tilt of twelve degrees either way from level. The housing is of aluminum alloy, with chrome and walnut trimmings and attachments, and the carrying case has compartments for the projector, lenses, slide carrier and the ten foot cord, with a special covered compartment for slides.

• Filmo Slide Master, slide projector manufactured by the Bell & Howell Company, has generous illumination and other special conveniences.



• Victor Animatograph Corporation's projectors begin plane journey to meet urgent demand from Army Air Forces in a foreign operational area.

New Sound Kodascope Availability of the new Model FS-10-N Sound Kodascope, in limited numbers, is announced by the Eastman Kodak Company, Rochester 4, N. Y. This machine is similar to the FS-10 Sound Kodascope—the "N" having been added in compliment to the United States Navy which uses many of the new models—and it has all the features of the former machine with interesting additions. The cable which connects speaker and projector can be retracted by a spring into the speaker covering. It is known as the Cordomatic cable. A pilot light has been added for convenience in threading. There is a new toggle switch to the right of the three way motor control, by means of which the line current may be cut off entirely.

International judges The executive board of International Theatrical and Television Corporation, 25 West 45th Street, New York 19, N. Y., has announced the appointment of ten of the eleven judges who will select the prize winners in the $10,000 contest for amateur films which that company has set up as the International Amateur Movie Contest. The first prize consists of $10,000; there are ten other prizes in the form of royalty arrangements which promise substantial values.

The jury has a majority of Hollywood personalities, six in number. There will be four judges from the general movie field and one from the company which offers the contest. The Hollywood selections have been made. They are Veronica Lake, Paramount star; Jesse L. Lasky, pioneer producer; J. Mitchell Leisen, director; William W. Meiklejohn, talent and casting director for Paramount Pictures; Hal Mohr, A.S.C., Universal cameraman; Louella Parsons, Hollywood columnist.

From the general film field have been selected Norris Harkness, executive secretary of the National Photographic Dealers Association, New York City, and photographic editor of the New York *Sun;* Dr. Russell Potter, director of the Institute of Arts and Sciences, of Columbia University, New York City; Donald Slesinger, [Continued on page 316]

A time lapse device for filming clouds

[Continued from page 297]

this "push" increases very rapidly toward the end of the stroke, as the air gap length decreases, there would be danger of damaging the shutter release if this entire force were applied to the drive rod. Consequently, an "over travel" mechanism was provided, to limit the push on the drive rod. This consists of a coiled spring, coupling the armature to the drive rod and transmitting enough push to actuate the shutter release, but being compressed, by any excessive force, from possible over travel of the armature. This feature may not be absolutely necessary, but the few extra hours required to include it were considered to be cheap insurance for the camera.

The timer itself employs a simple cam switch, driven by an electric motor through a suitable gear reducer. This unit, together with the switches, speed rheostat and power receptacle, is mounted on the inside of the lid of the box which serves as the carrying case for the tripod head, cables and other paraphernalia, as shown in Fig. 4 and Fig. 4-A.

Speed control of the motor by means of a series rheostat is not reliable for speed ratios much greater than three to one; so, a choice of two cam switches was provided, to increase the available speed range to about ten to one. Either cam switch may be selected by means of a single pole double throw switch, as shown schematically in Fig. 5.

The solenoid and motor are powered from a six volt automobile battery or from four dry cells. An electric outlet was installed under the dashboard of a motor car, to receive an extension cord from the timer.

One important problem in cloud filming is that of obtaining sufficient contrast to delineate a cloud sharply through haze. A red or infra-red filter does the trick on black and white film, but a polarizing filter is the best that can be used with Kodachrome. Early experiments showed the importance of a critical adjustment of the plane of polarization. It was quite impossible to obtain consistent results with ordinary, small polarizing plates in filter holders which just covered the lens, regardless of whether one attempted to align the plate visually and then place it over the lens in the same position, or tried to align the plate with respect to the position of the sun. The only promising solution was to cover both the lens and viewfinder with filters having the same planes of polarization at all times, in order to permit the filter to be rotated to the best polarizing angle, as observed through the view-

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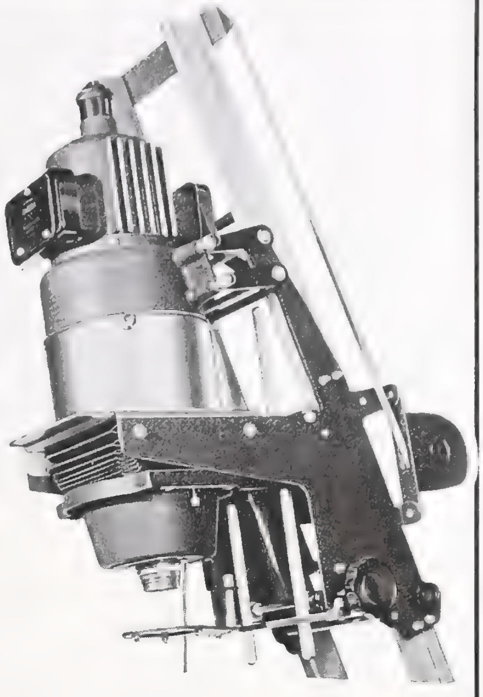

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finder, with assurance that the lens filter always would be set at the same angle. After considering methods of gearing two filters together in this manner, it was realized that the simplest solution was merely to use a single large disc covering both lens and viewfinder.

This problem was discussed with a representative of the Polaroid Corporation who recommended the use of "sextant" grade polaroid and who supplied the filter shown in the photographs of the assembled device. This "sextant" polaroid has a good, neutral gray color and provides more complete polarization than the photographic grade polaroid; but it has a filter factor of four. This high filter factor is no disadvantage in cloud filming. It is hoped that filters of this type will be available after the war.

This polaroid filter was mounted on a small stud, installed just below the camera viewfinder by one of the camera's front screws. It was not necessary to drill any holes in the camera. Stud extensions were made to position the filter correctly for each of several lenses.

The need of identifying different shots, for editing and for correlation with data on exposure, weather conditions, etc., was recognized and met by the titling device shown in Fig. 6. This device supports a three and a quarter by four inch lantern slide cover glass at a suitable distance in front of the lens. The shot numbers, meter readings and lens apertures were recorded on these glass plates with a red "china marker" pencil. (See Fig. 6-A.) After exposing several frames for each title, it was possible to swing the title holder out of the way for the balance of the shot. These identification titles were cut out of the film in its final editing.

This title holder screws into the front of the tripod head and breaks down into three pieces for convenient storage in the timer box. Such a titler is convenient for actual film titles with natural backgrounds, but greater care is required in lettering. Also, some care is required in obtaining sufficient depth of field to record both the title and background sharply.

Thus far, only the "gadgets" used for cloud photography have been discussed. These are important, but most important is knowing what to shoot and how to shoot it. Of course, some knowledge of cloud types and cloud dynamics is essential. Many interesting books on clouds and their relation to weather may be found in most public libraries, but several United States Department of Agriculture Weather Bureau publications give the necessary information in concise form. Among these are *Cloud Forms* (W. B. No. 956 revised, ten cents) and *Codes for Cloud Forms and States of the Sky* (W. B. No. 1249, fifteen cents). These are for sale by the Superintendent of Documents, Washington, D. C., and are illustrated with one of the best available collections of cloud photographs.

Accelerated motion cloud cinematography is a poor hobby to start these days, because anybody embarking on it must expect to waste not a little precious Kodachrome. It is almost impossible to predict how and where interesting cloud forms are going to develop and how they will look when the film is projected. One has to select likely conditions, to start shooting and to resist looking at the footage meter. However, a few generalities on camera speeds, exposure and similar matters may be found helpful.

The correct camera speed depends upon the cloud type filmed and upon the wind velocity; it may range between ten and 120 frames a minute. Very low, turbulent clouds should be shot at relatively high speeds. Use about sixty frames a minute whenever the motion is very obvious to the unaided eye. Very high, slowly moving clouds must be shot at slow speeds, to accelerate their motion. About twenty frames a minute is a good average speed.

Exposure apertures may range anywhere from *f*/22 to *f*/1.9 depending upon the time of day. Obviously, it is necessary to use less exposure than one would require for closeup scenes, in order to intensify the coloring of the sky. A good starting point is an aperture opening one and one half stops less than that indicated by the meter. Since the single frame feature on most cameras increases the exposure by a half stop, two stops less than the meter reading should be used for unfiltered, accelerated motion shots. The 4x factor of the polaroid filter cancels this two stop gain, making the aperture identical with the meter reading. These statements should be taken only as a guide, to be modified by individual preferences. It is cheap insurance to make a whole series of test shots, a few frames of each, under a wide variety of light conditions, at several half stop variations on either side of the indicated exposure, and thus to establish one's own meter factors.

Obtaining adequate contrast is an important problem, especially with the hazy skies at low altitudes near cities. The polaroid filter helps only for directions nearly at right angles to the position of the sun. The best contrast always is obtained in the early morning or evening when the sun is low in the sky. In this connection, an interesting problem is guessing when to expect a good sunset. For good rich colors, it is necessary for the sun to illuminate the sky over a long path, and long after the sun has set. This condition requires very few heavy low clouds, to avoid obstructions to the sun's rays, together with a few high clouds, to show the color.

As in all ordinary filming, real restraint is required in the use of the panoramic tripod head. The "pan" head should be used only to follow the motion of the clouds, not to rush from one pretty cloud formation to another in the same shot. The temptation to do this "panning" is very great, but the results are most annoying on the screen. If, after starting a scene, a more interesting cloud formation begins to develop, it is much better to write off the first footage and to start a fresh scene on the new formation. The author regrets that he did not follow his own advice more fully in filming *The Heavens Declare the Glory of God.*

A lens of standard focal length is satisfactory for most cloud shots, and a wide angle lens probably will be found to be more useful than a telephoto. Telephoto shots may be used most effectively on the sun rising or setting through strata of clouds.

As a parting comment, moderate acceleration of cloud motion is a useful trick for adding some motion to those troublesome stationary landscape shots which one realizes afterward could better have been taken with a still camera. Of course the acceleration should not be too obvious; two to four frames a second should be the limit. Also, the scene must definitely be a "still," with no wind blown trees or moving figures. An automobile racing through such a scene immediately cries "fake." Nevertheless, this acceleration can be a useful addition to one's bag of tricks.

Oh, yes, just in case some one takes the need for these accelerated motion gadgets too seriously, most of the shots for my film were made before these gadgets were finished

One summer day

[Continued from page 295]

woman in the foreground unwrapping newspaper coverings from objects in a picnic hamper. The boy comes over and points; she gets to her feet and looks in the direction of his arm.

29. LS. The arm in the foreground; the horizon and clouds—more clouds than before.

30. MS. The woman laughs good naturedly at the boy's fears and goes back to her unpacking. One of the newspapers blows away from her and starts across the grass. (If there is no wind, have some one wave a large cardboard, or some such object, just outside the camera field, fanning the paper away.)

31. CU. A bush as the newspaper is blown windily against it.

32. ECU. The weather report—same as before—in the newspaper.

33. LS. The clouds again, this time higher in the sky.

34. LS. Trees, wind tossed violently, with clouds in the background.

35. LS. Clouds reflected in the agitated waters of the reservoir.

36. LS. Dust blowing up in billow across the fields, with clouds in the background. (Do this in "faked" close-up, if the dust is not really flying.)

37. LS. A series of as many short shots as you care to make of darkening clouds and silhouetted trees.

38. CU. Clouds reflected in the panes of a window.

39. MS. The child of Scene 1 coming away from the swing, her hair blown back, her dress flying. She looks over her shoulder apprehensively.

40. MS. Wind tossed trees.

41. CU. The young farmer gazing skyward happily, his hair blown by the wind. (Again you can use cardboard if necessary. But be sure that the light conditions of the sky are harmonious with the idea of coming storm.)

42. MS. Wind tossed trees.

43. MS. The young couple hastily putting up the canvas top of the car.

44. MS. Wind tossed trees.

45. CU. The superintendent of the reservoir. He puts his head through the door of his house, nods happily at the sky and retreats within.

46. CU. The superintendent standing by the rain streamed window (do it with a garden hose, if necessary), reading the paper in silhouette.

47. CU. The newspaper still clinging to the bush at the picnic grounds, now pelted by the rain (a sprinkler).

48. LS. The storm, dramatized in various pictorial shots by the camera. In the midst of these scenes should come shots showing (1) the reservoir superintendent looking out elatedly; (2) the young couple huddled inside the car; (3) the farmer exultant; and (4) the young child, her face pressed sorrowfully against the window pane. Continue the storm scenes until the light begins to break through. Finally the sun begins to flare around the edge of the clouds.

49. MS. The picnickers are revealed on their own front porch, eating lunch contentedly.

50. CU. The superintendent comes to the door in the sunlight and stretches happily.

51. CU. The young couple are engaged in taking down the cover of the car again.

52. CU. Wet boots strolling through wet earth.

53. CU. The farmer's face as he looks up at the sky gratefully.

54. MS. The young child as she walks through a garden now glistening with water and sunlight.

55. LS. The sky, bright with ragged edges of clouds, washed and sparkling. Fadeout.

Pageantry of COLOR

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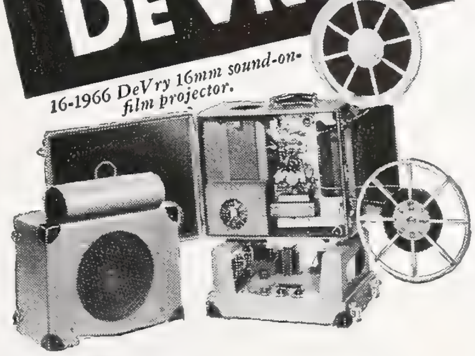

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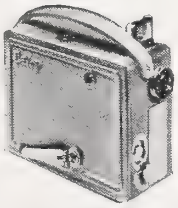

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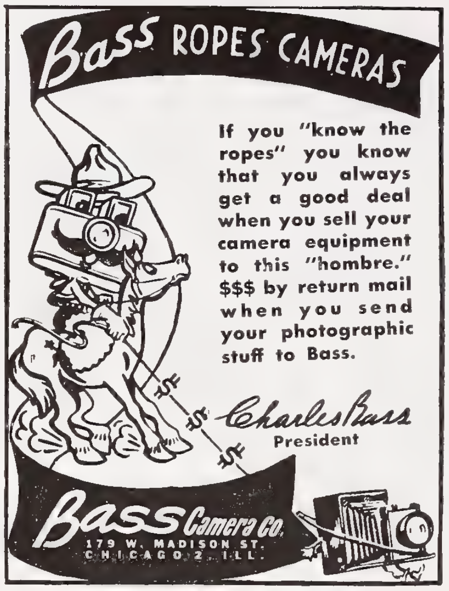
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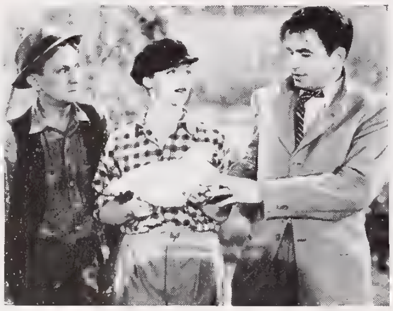
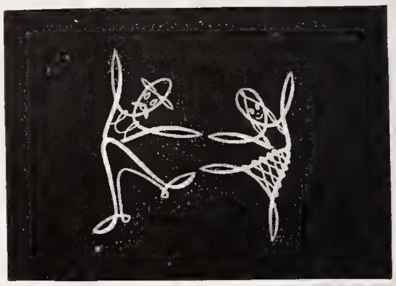


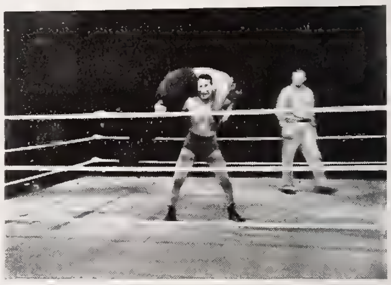
■ *Weekend Pass,* six reels, 16mm. sound on film, black and white, is a Universal release through Bell & Howell Filmosound Library, 1801 Larchmont Avenue, Chicago 13, Ill. Noah Beery, champion shipyard worker, wins a bonus and a weekend vacation. His one desire is for peace and quiet, and he gets, instead, a situation with a girl, Martha O'Driscoll, who is in a quandary as to whether to join the WACS or the WAVES.

■ *Harvest Melody,* 16mm. sound on film, is a release through Pictorial Films, Inc., RKO Building, Radio City, New York 20, N. Y. The picture, starring Rosemary Lane and Johnny Downs, popular young actors, is a delightful love story chock full of singable tunes, excellent dancing and a story to stir your imagination.

■ *Eisenhower Comes Home!* in two 8mm. and three 16mm. editions, including one sound version, black and white, is obtainable from Castle Films, Inc., 30 Rockefeller Plaza, New York 20, N. Y. It is a collection of the high spots of the receptions that General Dwight D. Eisenhower has received in London, Paris, Washington, New York, West Point and Abilene, Kansas. It shows the ceremony in which he was made a Freeman of London by the presentation of the sword of the Duke of Wellington, his arrival in Paris where he received the French Cross of Liberation, France's highest honor today, from General Charles de Gaulle at the Arc de Triomphe, his Washington and New York receptions and the climax in which he arrives in Abilene, Kansas, to be greeted by his eighty three year old mother, Mrs. Ida Eisenhower.



■ *Carry On,* from the *Let's All Sing Together* series, released by the International Theatrical and Television Corporation, was produced by the National Film Board of Canada. The 8mm. and 16mm. film contains four popular community songs—*Oh, Susanna, Carry On, Short'nin Bread* and *Pack Up Your Troubles.* The entire series of four reels is animated in an amusing style with figurines seeming to sing the songs.



■ *The Gladiator,* eight reels, 16mm., running seventy four minutes in black and white, is released through Nu-Art Films, Inc., 145 West 45th Street, New York 19, N. Y. Joe E. Brown, inimitable comedian, is starred in this popular film under the direction of David L. Loew. Brown is made to believe that he has acquired unbelievable strength through taking a secret formula, and he is thus able to accomplish feats that would otherwise be impossible for him. Through these, he becomes a popular hero. The picture is especially appealing to children.

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Excursions in Science . . . No. 4 demonstrates one of the most intriguing and modern marvels of present day science, the "electric eye" or phototube. This film, replete with startling applications of the device, shows how the phototube controls drinking fountains, registers "camera finishes" at race tracks, operates doors of busy office buildings and does a host of other things. The picture also explains how the phototube makes sound movies possible and explains in clear, simple language what the device is and how it works.

Chants Populaires No. 5, 1 reel, 16mm. black and white, running 6 minutes.

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Chants Populaires No. 5 contains two popular and charming French Canadian songs that have won their places in the hearts of millions. The songs, *C'est l'aviron* and *Je m'enfouyais*, are sung by the Alouette Quartet.

Keep 'Em Out, 16mm. and 35mm. sound on film, black and white, running 10 minutes.

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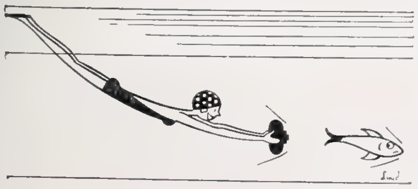

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Showing films out of doors

[Continued from page 299]

If yours is to be a private gathering for just a small circle of friends, the screen should be placed where it will not attract passing pedestrians; because, if people on the street can see the action on the screen, your party will cease to be private, and your guests may feel uneasy at having so many "kibitzers" at a screening that was intimately planned.

If your movie club is holding the projection party in a large public park, provision should be made for additional persons to congregate in the rear of your original audience, so that there will not be too much disturbance, as outsiders are attracted to the movies.

If the projector is set up out on the open lawn, one should be prepared for the possibility of condensation on the lens on damp evenings. This condensation can be easily eliminated by directing an ordinary electric fan on the lens.

If the projector is placed in the house to project through an open window, the electrical outlet will be handier and there will be no entangling wires and no condensation, but the disadvantage will be less seating space, because the screen will have to be so close to the house. To overcome this difficulty, a longer focus projection lens or a larger screen may be used, to get the screen farther away from the projector.

In some instances, it would be advantageous to project through a screened in porch or through a screen door. There is just a slight difference in light and quality, when you project in this manner, provided the projector is near the wire screening and provided there is no paint or dust on it, to clog the open spaces. The difference which this wire screening makes can easily be ascertained when you are operating your projector, by holding a small piece of wire screening in front of it. By moving this forward and backward from the lens and inserting it halfway into the beam of light, you can determine whether you would like the convenience of shooting from a porch, with a little loss of light, or whether you want full brilliance, to be gained by setting up the projector on the lawn with the necessary entangling extension cord running to the house.

To get the wires out of the way, they might be strung overhead to a tree or pole, and then down to the projector. If they are laid along the ground, you should make sure that they are insulated properly, because, if dew forms on the grass, a short circuit may easily develop. It would also be wise to wrap all connections in waxed paper or some other suitable protection, to prevent wet grass from working into them. To keep the guests from walking on the wires on the ground, stakes could be so placed that they are about three feet above the ground and a white rope could be strung along their tops. If there is enough extension cord, you can follow the contour of the garden, flower bed or hedge, instead of laying the cord across the open lawn. To have the shortest extension cord exposed, the projector should be set as near to the house as possible and in such a way that there will not be too much traffic over the cord.

If there is not enough outdoor furniture to seat all the guests, the available chairs should naturally be placed at the back, with blankets spread nearer the screen for the rest of the audience. To prevent your guests' spirits and clothes being dampened in the event that dew or condensation forms on wooden lawn furniture, it is well to have some extra blankets or newspapers ready to place on the chairs.

If a beaded, roll type screen is used, one very important thing to remember is that it should not be rolled up until all insects have been taken off both from the face and back of the screen, because, if you really want literally to "iron out the bugs" at your party, you have only to let the screen snap shut with the pests on it.

If a large screen area is desired, a good substitute for your indoor screen would be a clean sheet fixed to a curtain stretcher; but you will have to be careful to place a heavy blanket behind it, in the event that some stray light may shine from the back. Also, if there are light colored objects behind and in line with the screen, wings made of blankets on poles should be placed on either side of the screen. The wings and backing blankets will also help to keep the screen from billowing in a breeze, and even a slight breeze may blow a tripod over if it is not tied down.

If you do not care to take expensive dual turntable equipment out in damp weather, it can be kept inside the house and signals can be arranged with the projectionist on the lawn. The speaker then would be the only sound equipment placed outside.

We find that, even if some of our friends have seen our films indoors, the new outdoor atmosphere—summer breezes, open fireplace with glowing embers and fragrant wood fire smoke, stars overhead—makes them enjoy our old pictures over again. Good luck to you, in your projection party al fresco!

HE FOUND THE RIGHT PLACE

Editor's Note

War assignments have all too often placed a competent electrical engineer in an Army bakery or an expert on meteorology in a lumber camp. But, in one instance, the right man got into the right place. When Captain Charles H. Coles, of the Army Air Corps, recently visited MOVIE MAKERS, *he was asked to send us as much of a report of what he has been doing as military propriety would permit. The letter that follows was written in answer to our request.*

DEAR Colonel Winton: When I visited you recently, you asked me to tell you about my activities since I left civilian life. Well, here you are:

My many friends in the Amateur Cinema League will remember my brother Robert (who is now a sergeant in the Finance Corps of the Army in Europe) and myself as the Cinecoles, the filming name which we used for our joint efforts. Others will recall that I later had charge of the photographic division of the American Museum of Natural History and that I went on two expeditions, to film eclipses of the sun.

In December, 1942, I was commissioned in the Army Signal Corps and was assigned to the Training Film Production Laboratories at Wright Field, in Ohio. Here all the training films for the Air Corps were then made, including writing, filming, processing, editing, titling and scoring. As assistant to the head of the camera department, I had the good luck to work under a man who had learned in Hollywood not only fine movie making, but also trick work and special camera effects. I absorbed a great deal about 35mm. cameras, lighting sets, handling film and, even, background projection methods. I observed crews at work and studied the methods they had brought from Hollywood. The staff was practically made up of West Coast men from theatrical studios, but I had the good luck to meet there my old friend, Charlie Carbonaro, who was highly proficient with a Mitchell 35m. camera. *(Editor's note: C. J. Carbonaro, FACL.)*

A most interesting assignment was one that everybody else had given up—making a film through a bombsight, to show what the bombardier sees. I worked on the combination of camera and bombsight for two weeks under military guard, because of the extreme secrecy. Finally I worked out a method which entailed a complex camera mount for a Mitchell and a change in the optical train of the bombsight. I then flew to Texas, where the school for bombardiers is located, installed my equipment in a bomber and actually made a bombing run with the camera recording what the bombardier saw. The results were satisfactory.

In October, 1943, I transferred to the Air Corps. A photographic engineering unit was in process of organization in the Engineering Division of the Air Technical Service Command at Wright Field, and I was fortunate in getting assigned to it. This new work called for a combination of engineering and cinematographic and photographic knowledge, all of which I fortunately possessed. Our unit has assisted the various engineering laboratories at Wright Field in dealing with problems which may be capable of solution by means of photography or movies.

Here we have cameras that will take up to 8000 pictures a second. I have designed and built electronic timing apparatus for measuring, with great accuracy, the film speeds of these very fast cameras. We use the Edgerton flash apparatus to stop bullets in action, to freeze propellers in full flight and to render stationary the rapidly moving parts of engines. I have filmed, and thereby measured the speeds of, our newest robot bombs. I have shown how surface tension of water makes rain stick to wing surfaces. Aerial camera shutters perform for our cameras in such a way that their action is slowed down over 100 times, as a result of which malfunctions may easily be analyzed. Our films find out why machine guns jam and how well their various parts perform.

The applications that we are finding for our cameras are multiplying rapidly, and our facilities are taxed to the limit. We fly all over the country, to apply our analytical techniques to engineering problems which the Air Corps must solve and which contractors must have solved, in order to improve or develop a product which the Air Corps needs. The field of analytical engineering through photography and cinematography is so new that almost every problem is a fresh one that has to be approached in a new fashion. We are showing things that have never been shown before—things, indeed, that have not even been suspected. We are blazing a pioneer trail.

You can see that my Army work has taught me a great deal about movie making, indoors and out, studio and production work, normal and ultra high speed filming, and that it has brought experiences that would have been impossible in civilian life. I have been very fortunate in my assignments, as

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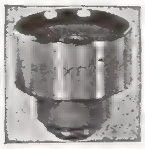

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Please give my regards to the rest of MOVIE MAKERS staff.

Victory garden—With moral

[Continued from page 298]

he throws them away, walks to his car and drives to the local vegetable market. He buys two big bushel baskets full of vegetables and, with the help of the vegetable man, puts them in the back compartment of his car. As he drives away the vegetable man comes running out of the store carrying a head of cabbage and chases after Mr. Shirker, but he is unable to catch him.

The next scene fades in with the neighbors greeting Mr. Worker as he arrives with his basket of vegetables. They crowd around him and admire the vegetables he has grown. Mr. Shirker drives up in his car and unloads the two baskets of vegetables. Much to the chagrin of Mr. Worker, Mr. Shirker's donation of vegetables is larger and of better quality.

The neighbors are congratulating Mr. Shirker, when the boy who dug his garden for him passes by. He stops and asks Mr. Shirker for his pay. He is quickly followed by the Girl Scouts who planted the garden, and finally by the vegetable man carrying the head of cabbage. Before the entire assemblage, the vegetable man tells Mr. Shirker that this is the head of cabbage which he forgot to include with Mr. Shirker's order of vegetables.

The neighbors scornfully turn away from Shirker, and he walks to the back of his car and brings out a big fish. Handing the fish to Mr. Worker, he tells him to add it to the feast as he caught it with a worm from the garden. Mr. Worker accepts the fish in behalf of the neighbors and tells Mr. Shirker that, as a gardener, he is a good fisherman. With Mr. Worker on one side of him and the garden president on the other side, Mr. Shirker marches off the scene followed by the rest of the neighbors, and the picture fades out.

After the script was completed, it looked like a fairly easy one to shoot; but, later, it developed that plenty of trouble lurked beneath the simple story and scenes. The picture covered a span of time from early spring to late summer. At first glance, this fact did not seem to present any major difficulties, because there appeared to be plenty of time for filming it, even though only weekends were available. However, complications came.

In the early spring some scenes were shot and only a part of the roll used, and then a rainy weekend intervened before the rest of the roll was shot. In this way, two weeks had elapsed. Then it took another two weeks for the roll to be returned from the processing station, and a month had passed after the first shots were made. It was necessary to shoot some scenes over again, due to various causes, some of which were beyond the control of the filmer. Then difficulties arose when it was discovered that the background outdoors had changed perceptibly, because, in one month's time in the spring, bare branches were covered with bright green leaves. Therefore, when it came to making retakes, we were confronted with the problem of either discarding all of the shots both good or bad, in the particular sequence affected, and to shoot it all over again, or of arranging the camera viewpoints on the retakes in such a way as to shoot the actors against the sky or down at the ground, to exclude any foliage background.

After shooting the first shots out of doors, we realized the importance of using the entire footage on the roll and sending it away promptly for processing. To accomplish this without wasting film, all of the titles were lettered in advance, and whenever any unexposed film remained on a roll after a day of shooting, this was used for making titles.

Another difficulty that arose was due to the change in the sky backgrounds, whenever it took two succeeding weekends to complete a long sequence. During the first weekend, the sky was clear and bright without a cloud in it, but, on the second, it was hazy and dull. The shooting could not be postponed; so, it was decided to take all medium and closeup shots at that time, and the long shots the following week. Thereafter, if the sequences were lengthy, shooting was begun earlier in the day. However, this procedure created another difficulty on the final day of shooting. There were so many scenes to be taken that the last ones were not completed until quite late in the afternoon. The boy that played the digging part, who was quite important in building up the final sequence, could not be on hand early; so, his scenes were shot out of sequence late in the afternoon. When the film came back from the processing station, these scenes had a reddish tinge. When they were spliced in their proper order, the change in color was so noticeable that those particular scenes had to be discarded and retakes made at a later date. Further to complicate the situation, all the neighbors, of which there were about twenty five, could not be present for retakes. Happily, by changing the camera position and using some large flowering bushes to screen part of the scene, the retakes turned out satisfactorily.

Another unfortunate occurrence, that further added to the difficulties encountered in making the picture, happened in a scene which was shot at the end of a roll. The action was very good and it was properly exposed, but, after being processed, red flashes appeared at intervals throughout the last part of it, despite the fact that, from past experience, I learned to take the exposed film out of the camera in a darkroom. This meant another retake. Thereafter, no scenes or titles were taken on the last few feet of any roll in order to avoid the recurrence of that kind of trouble.

The field covered by a one inch movie camera lens is not very large; so, it is necessary to make sure that all the actors in the scenes are within camera range. This is especially true, when you are shooting indoors where the walls stop the filmer from getting back far enough with his camera. After rehearsing the action a couple of times and making certain that the actors are well within range, why is it that, when the scene is actually filmed, one of the actors will invariably step back or to the side of the scene and get partially out of the camera field? Of course, it was realized that the cast was composed of amateur actors, but, after a couple of scenes were spoiled, it was necessary to impress them with the fact that film was very hard to get.

With all the trials encountered in making *As Ye Sow*, it became a very enjoyable community project, especially in these times of restricted traveling; and, to top it all, the darned picture turned out to be better than was anticipated.

Vacation sequences

[Continued from page 303]

whole film. Such an arrangement of separate sequences, joined in a general continuity that threads its way throughout the picture, permits the completion of the entire movie this season; or, if lack of film limits the number of complete sequences that can be made this year, others may be added when film is more plentiful. Thus no footage is wasted through being left unexposed until past the film's expiration date, or through merely being used up on "odds and ends" or unplanned shots that are hard to fit into any film.

Mohawk Pals is such a picture. Begun two summers ago, it was intended to be a record of our son Donald's vacation activities while at our summer cottage in northern New Jersey. When we began the film, we were not yet sure of just what general continuity we should use, to tie our separate sequences together; but we knew that other filmers had successfully used an "illustrated" letter, a diary, a child's book or an album of still pictures as the basis for a treatment. It was not until we had all our sequences finished that we hit upon our plan of continuity, of which more later.

Not expecting to travel that first year, we settled down for a vacation at our cottage and began the film. The first sequence was planned for the swimming pool where we succeeded in filming the story of Donald's swimming lessons in quite some detail, and to our complete satisfaction. Next, an unusual opportunity came about when a nearby farmer reported no less than ten baby kittens being cared for by one mother cat—the mother of five of the kittens having abandoned hers. So began a sequence on a visit to the farm and the ten kittens. Meanwhile Donald had acquired a playmate in a little girl visiting at the cottage next door; so, she was included in the sequence. To add to the audience's interest and confusion, we arranged for the two children to bring out the ten kittens in a bushel basket—mother cat following—and to set the basket down and take the kittens out one by one. By the time the sequence is finished, no one knows how many kittens there really are, and the mother cat is "swamped" by her huge family. Closeups of her, attempting to feed and wash the big family, effectively close the sequence.

With two sequences finished, we suddenly found our filming of this picture stopped by an unexpected call to Canada for other movie making purposes. It was not until last summer that we picked up *Mohawk Pals* where we had left off, with one exception—this time Donald had a fellow schoolmate, Pat, as his guest for the summer; so, Pat joined the cast.

Don and Pat were not only schoolmates, but classmates, and this fact gave us the idea for our general film continuity—we would base it upon their school work. Knowing that many teachers of English find "My Vacation" a good home work assignment to give to a composition class in the early autumn, we made that just what happened to Don and Pat. However we did not get around to making that portion of the film until the boys were really back in school, which made it all the more realistic!

Basing our sequences on the actual doings of the three children, Don, Pat and the girl next door, we built up a series of episodes to which we added a number of humorous touches. The two boys, being just at the age when girls mean little or nothing in their lives (that's changed now!), were shown disregarding most of the rules of polite conduct towards little Betty, as they clambered into boats and cars ahead of her and took the more difficult routes to get to places, leaving her to follow as best she could by some other way. Of course Betty had her innings later when it was *her* pet terrapin (turtle to most folks) that won the carefully staged terrapin races by a wide margin!

Among the sequences we included one based on picking blackberries, another, on sail boat racing, and a third, on a visit of a small cousin of Donald's with a particularly fine model boat, which the two older boys promptly "borrowed."

With the close of vacation, we returned home with the two boys and soon afterward began the series of scenes which were to bind our film together. Using Donald's "den" as our location, we filmed a series of scenes showing the two boys kept indoors by hard rains, visible outside, and disgustedly turning to their home work as "something to do." The assignment of the composition clearly shown, the boys begin their writing.

Titles, supposedly based on what they are writing, are double exposed at the bottom of certain scenes, and these, spliced into the film, serve to introduce the different sequences. Sometimes one boy is shown at work, sometimes the other, sometimes both; and typical distractions, such as two boys might have, are used to introduce several sequences. Title wordings were so selected as not to "tip off" the coming scenes, as, for example, when Pat writes about the kitten sequence, the title reads *Don told me about last year's big family*. This caption also explains how we included sequences from two different summers in the same film.

Now, for a word or two about special problems in shooting the picture. Our first problem was the children's acting. Donald was experienced, but neither Pat nor Betty had ever "acted" before a movie camera. We solved this problem by careful rehearsals and by steady repetitions of "Don't look at the camera!" This plan worked well, except that I still think they "gummed up" the ice cream eating sequence on purpose twice, in order to get three portions of ice cream apiece!

Our next problem was the children's costumes. This was eased by the fact that each new sequence could have a change of costume without affecting the picture. In the main, we simply tried to complete each sequence in a few days and to have the children wear the clothes involved only for the picture until the sequence was finished.

Our indoor shots, used for titling and continuity, were all taken on Daylight Type Kodachrome with blue, or daylight, Photoflood bulbs, as the scenes had to be taken during the day and as

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■ 16MM. RECORDING stock in 400 foot rolls; RCA 16mm. sound camera; new Presto disc recorder, 78-33 1/3 r.p.m., microphone and stand complete; 16mm. Bolex camera, 200 foot outside magazine with synchronous motor; 16mm. Auricon recorders. 8mm. Keystone *f*/2.7, 1″ *f*/3.5, Goerz fading device, $62.50; 16mm. Filmo 75, Filmo 70DA, Filmo 70D. New 35mm. Bausch & Lomb *f*/3 lenses for 16mm., $28.00; new Ilex 1″ *f*/3.5 lenses for 8mm., $21.50; wide angle for 8mm., new, $29.00; 3″ Ilex *f*/3.5 in focusing mount; Bolex 16mm. projector, $59.50; Eastman Model C projector; Cine-Kodak A, 400 foot magazine, bargain, $59.50; Griswold 16-35mm. new and used splicers; new Victor, Ampro, SVE silent and sound and slide projectors for essential users. Single and double sprocket 16-35mm. measuring machines. Send for circulars on Camart tripods for 16mm. spring and motor cameras; many others. Buy-trade, send lists. CAMERA MART, Dept. MM, 70 West 45th St., New York.

■ BELL & HOWELL 70-DA, 16mm., 1 inch *f*/2.7, 17mm. *f*/2.7, 4 inch *f*/4.5, P-2x filter for 1 inch *f*/2.7, P-2x filter for 4″ *f*/4.5, Mayfair case. Complete outfit, except filters, brand new, never been used. Price $375.00. C. D. WILLCOX, 539 Polk Blvd., Des Moines 12, Iowa.

■ FILMO 141-A, Bolex H-16, Bolex H-8, Revere 88, Keystone K-8 cameras. Filmosound, Ampro 16mm., Keystone R-8 projectors. Like new, will trade. CINARCO, 118 Ridgewood, Davenport, Iowa.

■ CINE-KODAK Special made with C mount; optical finder; 100 and 200 ft. magazines; special camera case; tripod. Clean and in perfect condition. Make offer. DAVID INGRAM, 1148 Griswold St., Detroit.

■ PROJECTION LENSES: 2″ *f*/2.5, $8.00; 2″ *f*/1.6, $18.00; 3″ *f*/2, $20.00; 4″ *f*/2.5, $22.50; all for Kodascopes. 3″ *f*/2.5 Ilex for B&H or Keystone, $12.50; 1½″ *f*/2 Ilex for Ampro, $10.00; 1″ *f*/2.7 THC foc. mt. for B&H 8mm., $60.80; focusing finder for 16mm. Mag. Cine-Kodak, $20.39; B&H Iris Vignetter for *f*/3.5 & *f*/2.7 lenses, $7.50. Filmo enlarger for 57 proj. & FPA, $15.00. Kodascope Master Rewind and Splicer, $42.50. ACME 35mm. portable silent projector, 500 w., 1000 ft., $75.00. COLUMBUS PHOTO SUPPLY, 1949 Broadway, New York 23, N. Y.

■ BELL & HOWELL 70D, 1″ Cooke *f*/3.5, 1″ Wollensak *f*/1.5, 3″ Teletar *f*/3.5, 6″ Dallmeyer *f*/4.5, Mayfair case, Ries tripod, hand crank, haze & Type A filters & holder, hand holder; Premier titler, misc. accessories. Excellent condition. DON HOLM, 424 Orange St., Oakland, Calif.

■ BRAND new 38x40 Da-Lite beaded screens, easel type, $3.95; brand new Bell & Howell $35 titler for Model 70 cameras, $19.95; remote control for Bell & Howell Model 70 cameras, $3.95; Kodacolor lens for Bell & Howell projector, $15.00; brand new Bell & Howell 2000′ reels, $3.95 each; Eastman Kodascope Model A, good only for parts, $9.95; De Vry 16mm. projector, 1600′ capacity, good for parts, $20.00; brand new 1600′ Bell & Howell reels, $3.50 each; titler for Bell & Howell turret, $28.50; focusing finder for Eastman magazine, $17.50; Bell & Howell critical focuser for autoload, $19.95; brand new Eastman Kodascope rewind and Universal splicer for 8 or 16mm., $22.50; brand new Kodascope Master Rewinds on board, $30.00; Bell & Howell Straight 8 camera, variable speeds, automatic footage counter, no lens, $19.95; 1½″ Bell & Howell *f*/3.5 telephoto lens, $39.50; 3¾″ *f*/3.3 Taylor Hobson Cooke, $95.00; wide angle slipover lens for Eastman 8mm. Magazine, $29.50; set of masks for Cine-Kodak Special, $10.00; 3″ *f*/1.9 lens for 16mm. cameras, $180.00; brand new 400′ steel reels, 4 for $1.00; brand new 300′ 8mm. reels, 4 for $1.00; brand new Eastman Kodaflector Senior, $13.95; Bell & Howell blimp case for any silent projector, $4.95; brand new Eastman Universal 8 or 16mm. splicer, $12.50; brand new heavy duty rewinds up to 2000′, per pair, $12.95; Victor 16mm. sound on film projector, $225.00; Movie Mite 16mm. sound on film projector with accessories, $195.00; brand new Ampro sound projectors to trade for silent projectors. NATIONAL CAMERA EXCHANGE, 86 So. Sixth St., Established 1914, Minneapolis 2, Minn.

EQUIPMENT WANTED

■ WANTED to buy: 16mm. projector any make. Also 16mm. sound projector. Private party. SAM'S ELECTRIC SHOP, 35 Monroe St., Passaic, N. J.

FILMS WANTED

■ I BUY—sell—swap—rent S. O. F., 8 and 16mm. films, list free. HARVEY IRIS, Box 539, Brockton, Mass.

FILMS FOR RENTAL OR SALE

■ USED Castle Film subjects, 8mm. and 16mm. silent and sound, complete subjects only. New Castle subjects in stock at all times. Send for lists. ALVES PHOTO FINISHING SERVICE, 14 Storrs Ave., Braintree 84, Mass.

■ "THE WORLD'S GREATEST PASSION PLAY" depicting the story of the "Life of Christ." True to the Scriptures, in 8mm., 16mm. and 35mm. Rent or purchase, sound or silent. Specify which. Write HEMENWAY FILM CO., 33-B Melrose St., Boston 16, Mass.

■ 8-16mm. FILMS — silent, sound; starting at 67¢. Discounts up to 50%. Rentals—sales—exchanges. Catalogue listing 3000 films, accessories, transparencies, two 3¢ stamps. REED, Dept. MM, 312—75th St., Brooklyn 9, N. Y.

■ LARGE selection of sound-silent 16mm. projectors, cameras, films, projection lamps, Griswold and Craig splicers, rewinders, and reels. ZENITH, 308 West 44th, New York City.

it was neither convenient nor possible to exclude the outside daylight from Donald's den.

The terrapin races presented quite a problem which we solved by building a little runway on the boat dock and by starting the terrapin from the land end towards the water. And how they did travel! Each terrapin wore a number, clipped from an old calendar, and of course, the winner—Betty's—got the blue ribbon. Head on shots made from right down on the dock floor were especially effective in filming the terrapin, as were shots filmed from directly above them.

We are quite proud of *Mohawk Pals* as a family film, and we know that it will have lasting value for us. At the same time, it has proved to be real entertainment for our friends and even for strangers. Yet, had there not been war restrictions on travel, we probably should never have made it. So—if you have any film, don't let it go to waste just because you can't travel to far off places!

News of the industry

[Continued from page 306]

director of the American Film Center, New York City. One judge is yet to be selected in this field.

Serving as the eleventh member of the jury is George A. Hirliman, president of International Theatrical and Television Corporation.

Of the jury members from the general film field, Mr. Harkness is widely known to movie amateurs through his New York *Sun* column, in which he has discussed the technique and progress of personal filming. Movie Makers readers will remember Dr. Potter's illuminating discussion, in a recent number, of what audiences want from film lecturers. He has seen great numbers of non-theatrical pictures in the course of many years of managing a lecture platform at Columbia University.

New display unit Patterned on the design of the familiar outdoor advertising billboard, Pictorial Films, Inc., 1270 Sixth Avenue, New York City, has produced a wooden unit, seventeen by eighteen inches, in black, green, white and yellow for display on counters throughout the country. Posters will be furnished, covering new pictures at regular intervals, to insert in the billboards.

Projection room design The Bell & Howell Company, Chicago, has published a booklet to show architects, school boards, religious organizations and others the proper way to plan or adapt rooms for showing motion pictures or other visual aids for instruction or entertainment. The booklet, *Architects' Visual Equipment Handbook*, is produced by the Bell & Howell Educational Division. It is an answer to numerous requests for technical advice about screen types and sizes; projection areas at varying distances, data about illumination and acoustics, information concerning projection booths and other specifications are included. The booklet may be obtained free of charge from Bell & Howell Company, 7100 McCormick Road, Chicago 45, Ill.

Fairchild service program The Fairchild Camera and Instrument Corporation, New York City, has recently published a comprehensive report on the maintenance and training program for army and navy personnel that has been maintained by that company since 1935. Recognizing that its obligations do not end with the production and final delivery of high precision instruments to its customers, the company has deemed it expedient to render the service necessary to any machine under normal use. In military training and entertainment programs, the equipment takes punishment that is far beyond normal expectation. Extreme temperatures, lack of storage facilities and inexperienced handling would cause the issuance of official "unsatisfactory reports" if the machinery were not protected by routine inspection which will obviate many breakdowns and lack of service. These specific needs caused the institution of the program which is to be maintained as a valuable aid to the life of Fairchild equipment.

Appointment Manuel Hoffman, veteran of the United States Marine Corps, has been recently appointed assistant sales manager by the Wabash Photolamp Corporation, 335 Carroll Street, Brooklyn, N. Y. Mr. Hoffman's background in the industry and his knowledge of flash photography, as well as his sales experience, equip him well for this new position. His Marine Corps duties were in the photographic section and he spent much time overseas in that work.

Binoculars save life Lieutenant Robert H. Simpson, United States Army Air Corps bombardier, who has been flying in combat over Italy and Germany, recently sent a letter to the Universal Camera Corporation, 28 West 23rd Street, New York 10, N. Y., reporting that his life was saved when a large piece of "flak" hit the center post of the binoculars he was carrying. The impact of the fragment knocked Lieutenant Simpson about five feet and completely deflated his lungs, but he escaped unscratched. The center post was the largest piece of the glasses left, and even that was bent badly. Lieutenant Simpson closed his letter by saying that he would like to have a pair of Universal glasses after the war is over, as he has "quite a lot of respect for them."

Mascot Pictures purchased George A. Hirliman, president of International Theatrical and Television Corporation, 25 West 45th Street, New York 19, N. Y., has recently announced the purchase of the Mascot Pictures, by negotiations with Nat Levine and Consolidated Film Industries. Through this transaction were acquired world rights in 16mm., 35mm. and television on all products that Mascot ever produced. The purchase brought nineteen features and twenty serials under the ownership of the corporation, and stars such as Victor McLaglen, Ralph Morgan, Erich Von Stroheim, Ann Rutherford, Gene Autry, Harry Carey, George Brent, John Wayne, Bela Lugosi, Mischa Auer and others are presented in the pictures.

United Screen Attractions will handle distribution of 35mm. pictures in the United States and foreign markets. A complete advertising campaign will be executed to exploit the films, and a similar project will cover 16mm. width for non-theatrical areas.

New Forum edition To meet the tremendous demands made for the March of Time Forum editions, that company, whose offices are at 369 Lexington Avenue, New York 17, N. Y., has undertaken another series of eight new subjects under the direction of Richard de Rochemont. The forthcoming issues, specially edited for schools, clubs and industrial plants, include *New Ways in Farming, The New South, Men of Medicine, Sweden, The Nation's Capital, China, Russia at War, Ireland.* These pictures are comprehensive studies of the subjects listed; a guide form is mailed with each film, to facilitate its use.

B & H brochure Catalog supplement No. 37 of the Bell & Howell Filmosound Library, 1801 Larchmont Avenue, Chicago 11, Ill., just off the press, announces the acquisition of thirty one new Universal features, to become available for approved non-theatrical locations during the rest of 1945. The pictures are described in detail. They are also listed in categories, such as "shut-in," armed forces and general. The supplement also lists fifty five major and independent releases on which prior location approval is not required, plus three new features in color and thirty "Westerns."

Branch office George A. Hirliman, president of International and Theatrical Television Cor-

THE 4 BIGGEST PICTURES
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TOM BROWN'S SCHOOL DAYS
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Rental Library of 16mm. Sound Features & Shorts
At prices you can afford to pay
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COMPLETE $4.95
8 & 16 mm Silent and Sound Films for Sale
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CALLING!
ALL DEALERS, OPERATORS AND . . .
. . . all owners of good 16 millimeter sound projectors! We often have calls from organizations in various parts of the country for projection service in connection with patriotic gatherings, bond rallies, Red Cross drives, social functions, etc. Our Projection Service Director would like to have your name in his "Private File" for immediate reference when a call is received from your territory. If interested write today stating type of machine you have—a penny postal will do.
INSTITUTIONAL
Cinema Service, Inc.
1560-D Broadway, New York 19, N. Y.

poration, 25 West 45th Street, New York 19, N. Y., has announced the purchase of a Chicago branch office.

This office will be operated under the direction of Walter Varges and William Siegel. It was formerly the Walter O. Gutlohn, Inc., Chicago branch office. Both the office and staff will be enlarged in order to handle all products of the International Theatrical and Television Corporation, Certified Film Distributors, Film of the Month and Picture of the Month, as well as of Walter O. Gutlohn, Inc. The new office is at 100 West Monroe Street, Chicago 3, Ill.

Pioneer gone

In 1914 a young, unrated sailor, W. L. Richardson, with a box camera took the first pictures of naval vessels and aircraft in action. His work was regarded with mild interest as that of an ambitious amateur; but, on reenlistment in 1915, he was rewarded with the rating of Machinist Mate, 2nd Class, and the combined duties of servicing airplane motors and taking aerial photographs with a press camera reinforced against the wind with cigar box slabs. At the Pensacola naval air station, he attracted the attention of his superiors and was named Official Station Photographer. This was the first such rating in the history of the Navy. His successes led to development of more complex aerial cameras with a telescopic lens. The value of air photography became apparent. Plans were made to establish a photographic laboratory in Pensacola, and Mr. Richardson was sent to the newly established Army photographic school in Washington, to prepare for the operation of the Navy laboratory. Today, this department is an entire division of the Navy, under the direction of two captains responsible for hundreds of officers and thousands of men using millions of dollars worth of equipment.

Mr. Richardson, known as the father of photography in the United States Navy, became an ensign, served as an officer in 1922 and then returned to civilian status. He was given the designation of Senior Scientist with the Bureau of Aeronautics of the Navy, and he held this post until his death June 7 of this year. This record of Mr. Richardson's important work was written by R. H. Bailey, of the Fairchild Camera and Instrument Corporation, New York City.

Belated classic

With the publication by Columbia University Press, New York City, of an English translation of Josef Maria Eder's *History of Photography* (cloth, 860 pages, indexed, liberally annotated by the translator, Edward Epstean, price $10), there is now available to American readers a serviceable form of this classic text, which was in its third edition in 1905. Although the publication is that of a definitely dated book, written frankly from an Austrian viewpoint, it offers to advanced students one of the sources of photographic information, to be considered as that and not as a modern text.

Amateur clubs

[Continued from page 305]

the movie group against James Dick and V. Berton for the still picture unit. Films screened at late OCC meetings include *Frustration Unlimited*, a club production; *The Gatineau*, by M. F. Cook; *Spring Waters*, by P. Robertson, ACL; *Photoflash Photography* and *Peas and Cues*, 16mm. sound films.

Visits in Wisconsin

Those footloose Wisconsin clubs are at it again! It seems that seven members of the Amateur Movie Society of Milwaukee, ACL, started things off by journeying down to Kenosha, where they put on a guest program for the Kenosha Movie Makers. The films seen were *In The Land Of The Free*, by William Verburgt; *Wish You Were Here*, by Elmer Mohaupt, and *A Trip Through A Bakery*, by Mrs. Millitzer. Members of the Kenosha club came right back the following month with a guest presentation in Milwaukee of *The Barbershop Mystery*, a club production; *The Dude Angler*, by Eldon Voelz, ACL, and *Mexican View*, by William W. Vincent, jr., ACL. Somewhere in between, Evelyn and John Kibar, ACL, from the Ra-Cine Club, ACL, took a run over to Milwaukee and put on a family show for AMS comprised of *There Was A Little Girl*, *Dear Jim* and *Zoo Album*. Possibly in comment, Erma Niedermeyer, ACL, is reported as having staged an editing demonstration under the heading, *Is This Strip Necessary?*

MMPC moves meetings

With the commencement next month of its 1945-1946 season, the Metropolitan Motion Picture Club, ACL, of New York City, will move its meeting place to the Hotel Pennsylvania and its meeting night to the third Thursday of each month. A recent special bulletin issued by the club announces two contests for the coming year, one the annual general contest concluding on November 1, 1945, the other a competition for novice members which will close on January 2, 1946. Joseph F. Hollywood, FACL, is chairman of the contest committee.

Seen in Winnipeg

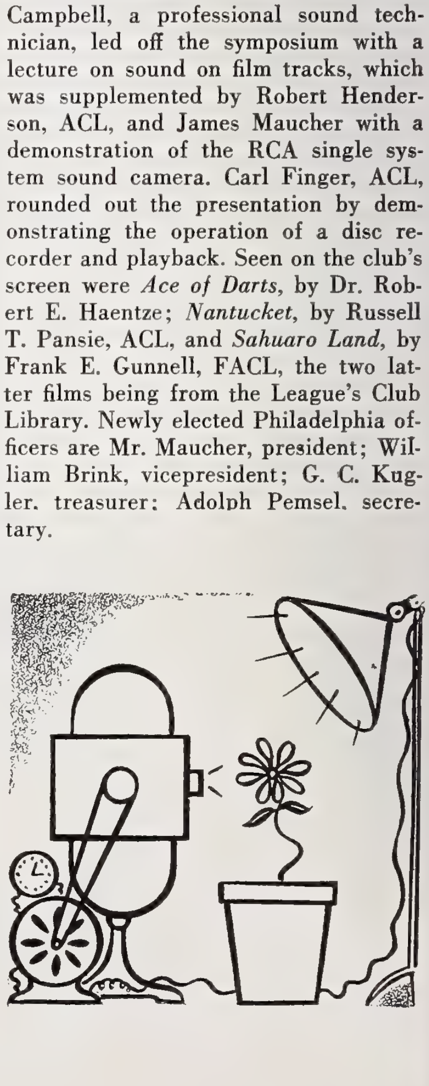
Three films from the Edmonton Cine Club, submitted for contest judging, were featured at a late meeting of the Winnipeg Cine Club, in Manitoba. These were *Anything Can Happen*, *Magic* and *The Joke*. Seen on the same program were *Winnipeg on Parade*, by H. S. Cox; *Newsreel*, *Believe It or Not* and *The Scrapbook*, by D. L. MacArthur. W. E. Cartwright, ACL, A. J. Doupe, Roy Jacobite, ACL, Ray Lind and A. G. Lawrence served as the contest judges.

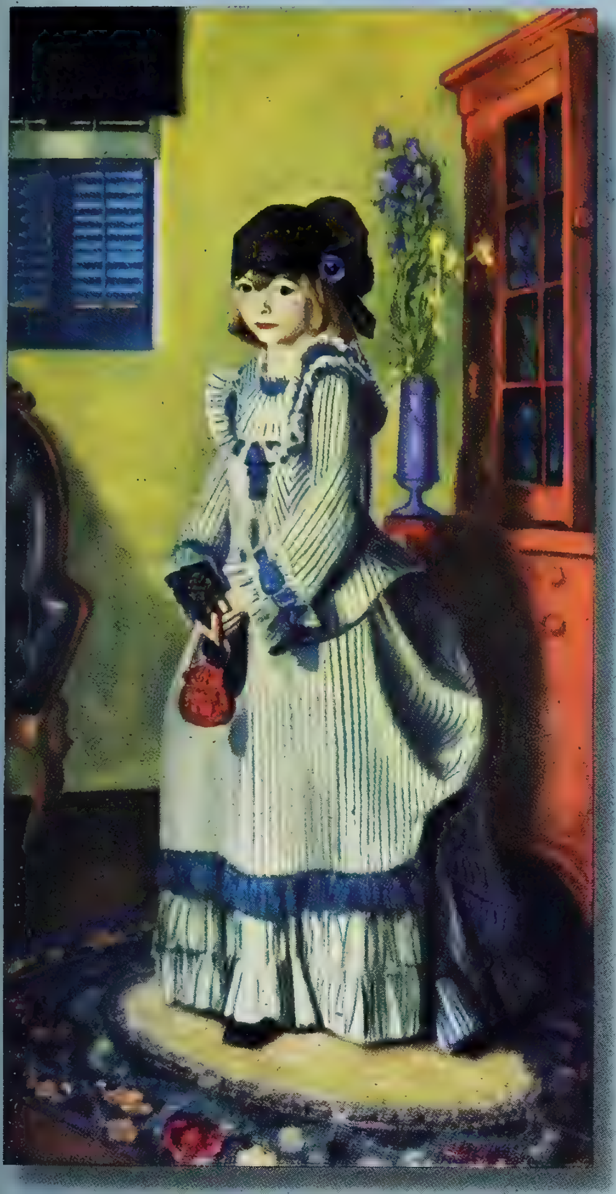
New York 8 contests

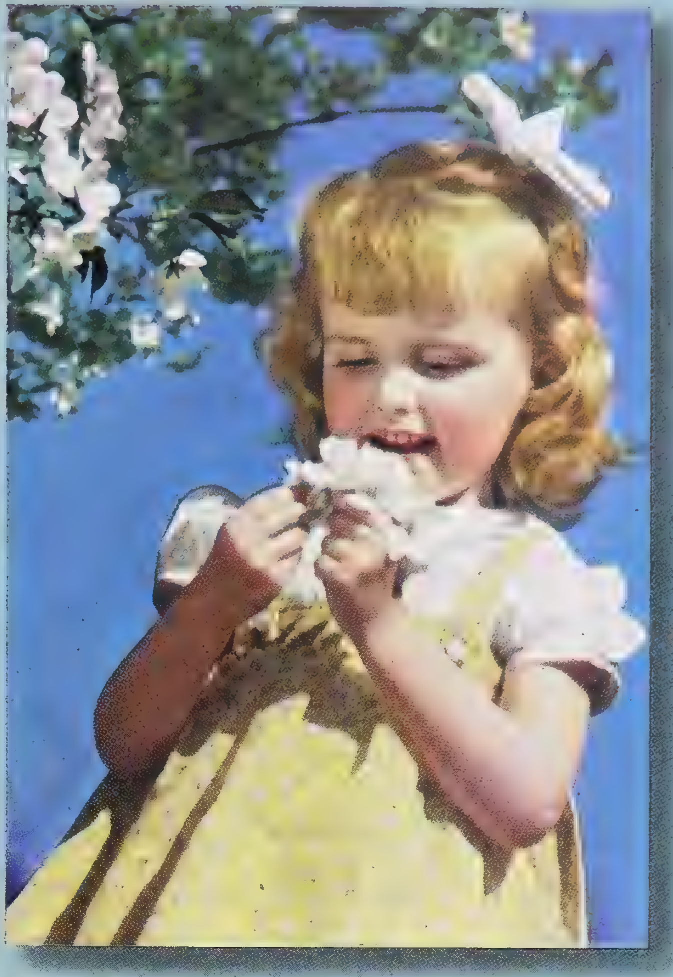
Ed Roeskin and George Valentine are the lucky winners of $25.00 in war bonds, first awards in the uncut films and specified subject contests recently concluded by the New York City 8mm. Motion Picture Club. Second honors and a roll of Kodachrome each went to Victor Ancona, ACL, and Fred Furman in the same competition. It is reported there was some talk among the contestants of switching prizes. *The Boss Comes To Dinner*, 1944 Ten Best award winner by Ryne Zimmermann, ACL, of Milwaukee, rounded out the evening's screenings.

Sound in Philadelphia

The recording of sound via various methods was the subject of a roundtable discussion and demonstration at a recent meeting of the Philadelphia Cinema Club. John Campbell, a professional sound technician, led off the symposium with a lecture on sound on film tracks, which was supplemented by Robert Henderson, ACL, and James Maucher with a demonstration of the RCA single system sound camera. Carl Finger, ACL, rounded out the presentation by demonstrating the operation of a disc recorder and playback. Seen on the club's screen were *Ace of Darts*, by Dr. Robert E. Haentze; *Nantucket*, by Russell T. Pansie, ACL, and *Sahuaro Land*, by Frank E. Gunnell, FACL, the two latter films being from the League's Club Library. Newly elected Philadelphia officers are Mr. Maucher, president; William Brink, vicepresident; G. C. Kugler, treasurer; Adolph Pemsel, secretary.







Which is a Photograph?

In the Graphic Arts Kodak means more than you'd guess

Both of the pictures reach the printed page through a series of photographic processes. So—although the picture on the left was painted by Bellows in 1924, and the one on the right was snapped on Kodachrome Film by "any amateur"—*as you see them here, they are both "photographs."*

This is true of the illustration, whether drawn, painted, or made with a camera, on every printed page. After the artist finishes, the graphic arts craftsmen take over, and, with the aid of photography, reproduce the artist's copy, on the printed page, to inform and entertain the millions.

Kodak is a great name in graphic arts . . . in photoengraving, letterpress printing, photolithography, and photogravure. In a photomechanical plant, Kodak means the development of improved photographic processes and materials—whether the plant turns out magazines, books, military maps, broadsides, folders, or a newspaper.

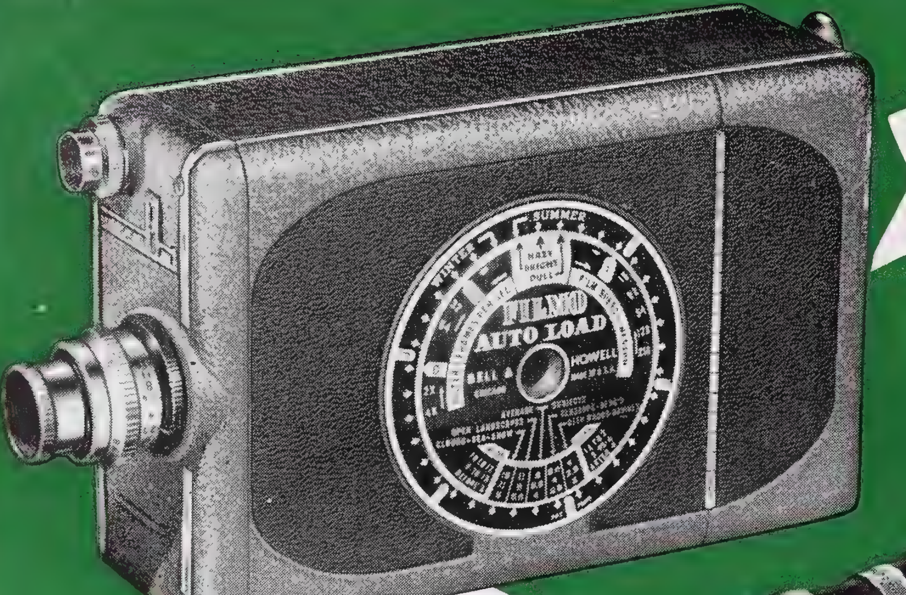
Add this to the meaning Kodak has for the man with a home movie camera . . . or for the mother mailing a new batch of snapshots to her boy overseas . . . or for the bomber crew delivering, on Kodak Film, the aerial photographs of their latest raid on Tokyo!

EASTMAN KODAK CO., ROCHESTER 4, N. Y.

REMEMBER NO. 158—the first draft number called almost five years ago? Over 6000 men answered . . . before Pearl Harbor, a million had left civilian life to meet a threat to democracy. Today, many millions fight beside those "firsts." A stern example to us at home.

BUY—AND HOLD—MORE WAR BONDS.

Serving human progress through photography



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Filmo

BLUE-BLOODS

The first and only 16mm. magazine-loading movie camera with a turret head . . . that's the Bell & Howell Auto Master.

Just a turn of the three-lens turret means getting any scene *right and fast* . . . viewfinder is automatically matched to the lens in use.

Likewise, Auto Master and single-lens Auto Load embody the famous, *original Filmo Firsts:* (*a*) constant-speed spring drive, permitting hand holding—shooting without a tripod; (*b*) eye-level viewfinder for sighting from the natural viewpoint.

Loading is easy and speedy because 16mm. film magazines are used . . . you can change from black-and-white to color film even in mid-reel without fogging a single frame. The starting button can be locked to keep camera running while operator steps into the scene.

So be sure to include Filmo Auto Master or Auto Load on your list of photographic needs, and see your authorized Bell & Howell dealer today to determine your need for any additional B&H equipment when it becomes available.

You Also Get These Features with Filmo Auto Master and Auto Load

- Single-frame exposure control for animation work.
- Positive viewfinder which eliminates eye parallax, common cause of "amputated" and poorly composed pictures.
- Fully protected viewfinder, safe inside the camera.
- Complete built-in exposure guide covering any combination of outdoor photographic conditions, film speed, and filter factor.

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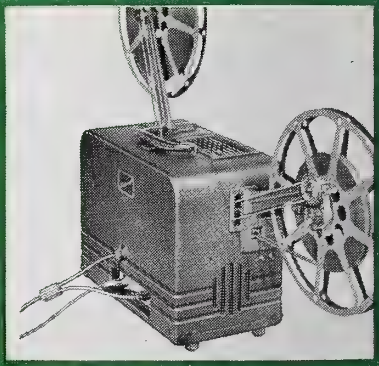
NEW, *Improved* FILMOSOUND 179



Now anyone can purchase a Filmosound 179 without priority rating. Of course, rated orders will continue to receive first consideration according to government regulations. But don't let this delay your unrated order. Send it immediately. Such orders will be filled as equipment becomes available, and will be placed in line for shipment at the earliest possible time. Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Established* 1907.

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MM-8-

MOVIE MAKERS

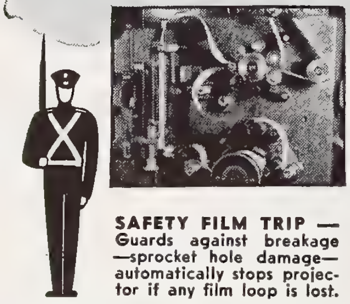
Magazine of the Amateur Cinema League, Inc.

PTEMBER, 1945

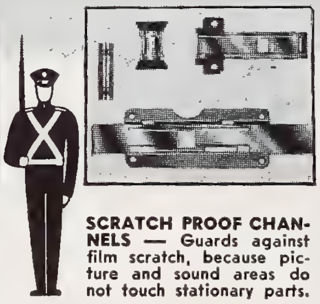
25c

VICTOR'S *Safer Projection* gives *Complete* film protection

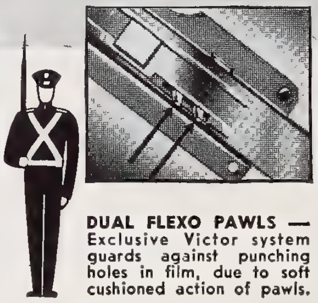
Films are valuable, whether owned or rented. Victor's many exclusive safety features give maximum protection.



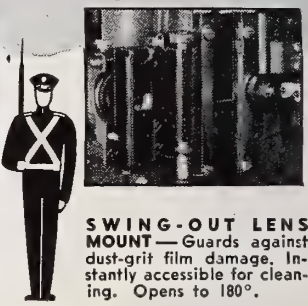
SAFETY FILM TRIP — Guards against breakage—sprocket hole damage—automatically stops projector if any film loop is lost.



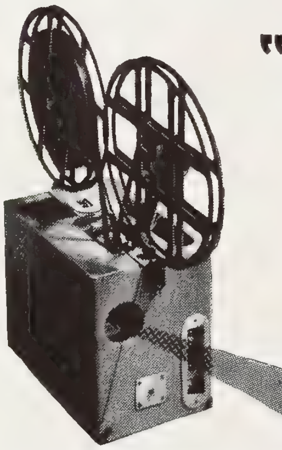
SCRATCH PROOF CHANNELS — Guards against film scratch, because picture and sound areas do not touch stationary parts.



DUAL FLEXO PAWLS — Exclusive Victor system guards against punching holes in film, due to soft cushioned action of pawls.



SWING-OUT LENS MOUNT — Guards against dust-grit film damage. Instantly accessible for cleaning. Opens to 180°.



"Never Embarrassed when I use VICTOR Equipment" . . . say thousands

Ask almost any VICTOR user . . . they'll tell you that there are less breakages, less embarrassing "hitches" when VICTOR shows the pictures.

And rented or borrowed film are *always* returned intact . . . in good shape. Never any embarrassment here either. VICTOR'S features, many of them exclusive, assure a good show and full protection for valuable, costly films.

That's why VICTOR is the favorite of schools, industries, churches and homes . . . *everywhere.*

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"Spira Draft" Lamp House — Much longer lamp life and greater efficiency.

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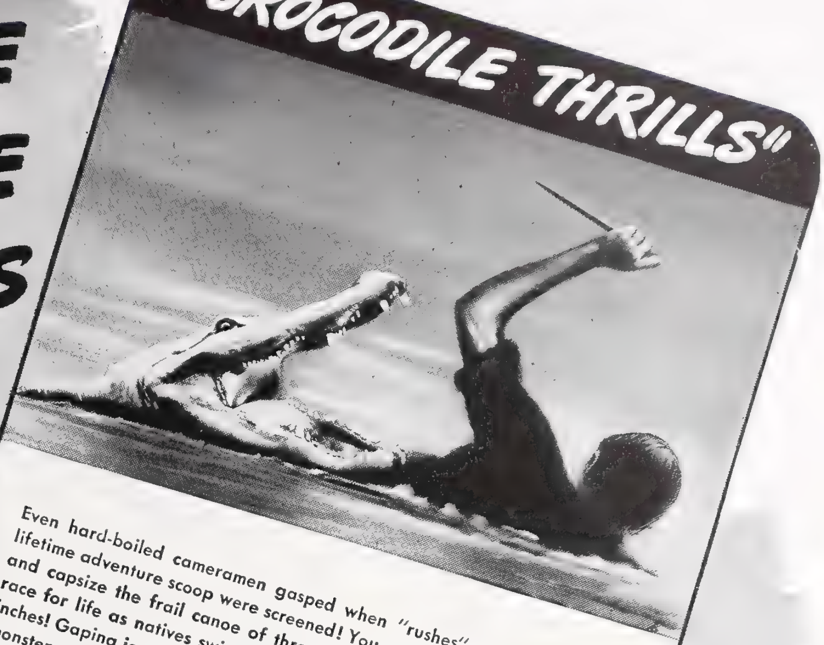

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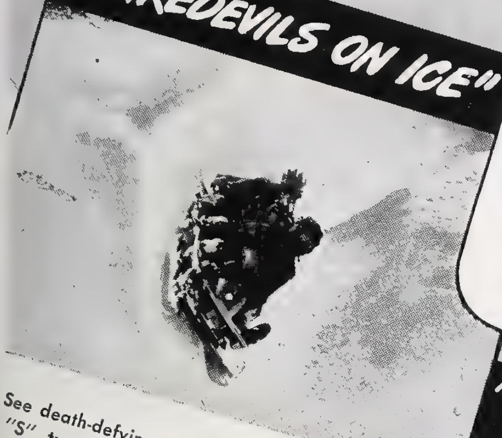

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

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ROY W. WINTON
Editor

JAMES W. MOORE
Consultant Editor

ANNE YOUNG
Assistant Editor

D. E. B. STEVENSON
Advertising Manager

• **ON THE COVER: Kodachrome courtesy ELECTROMET REVIEW.**

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Philip Gendreau

WASHINGTON FILM NEWS

WILLIAM M. NELSON

SUMMER DEVELOPMENTS

While we have been idle, as far as this department is concerned, during July and August, the film industry has not been. Here are recent developments. *Film shortage* is still very real. Indications are that the movie film supply situation—both 16mm. and 35mm. —will continue to be tight for some months to come, and it may very likely grow worse. Surplus film stocks have resulted in some small improvement in the supply of roll film for still cameras, but the present increase is just a drop in the bucket. *Equipment outlook* is somewhat brighter. With the lifting of WPB limitation orders, less expensive items of equipment should begin to appear on dealers' shelves within a few weeks; major items of equipment should follow some ninety days later. *Seventh War Loan* went generously over the top, and 16mm. films played no small part in doing the job. As a matter of fact, their accomplishment in this campaign represented the most successful example in this or any other country in the use of fact films to do a specific job. So successful indeed was the present campaign that the Canadian government made a special study of the activity, and the French government requested the United States Treasury Department to send some of its 16mm. experts to advise France how 16mm. could help to solve some of its financial problems. *Surplus equipment* will, for a long time, go primarily into educational channels. Policies currently set forth by the Surplus Property Board indicate, for example, that 16mm. equipment will be disposed of largely by sale to boards of education. This procedure will improve educational methods and will at the same time create new markets for producers of educational and training films. *Television* seems to be a little closer, with WPB relaxing restrictions on the use of radio and television materials.

GRIM REMINDER

Probably the most fantastically brutal of all the stories to come out of this war are those of assembly line murder in Nazi concentration camps like Buchenwald and Dachau. So bestial were these tales that many Nazi prisoners of war, when captured and confronted with them, refused to believe any of the details.

So that such convenient dubiety may indisputably be overcome, Germans in Germany and German prisoners of war in the United States are being treated to occasional (sometimes frequent) showings of newsreels of the atrocities. Most of the dead and near dead shown in these reels, most of the scorched, dismembered, verminous bodies are those of Germans. The Nazis are having a look at what they did to their own countrymen.

In these screenings, which have met with mixed reactions, we have a new function of the wartime film: the grim reminder, which can be called upon in a moment to challenge the spoken word —to raise a visual finger that will silence the protestations of disbelief and the cries of propaganda and that will point out with undeniable accuracy, "Yes, this—exactly this—is what happened."

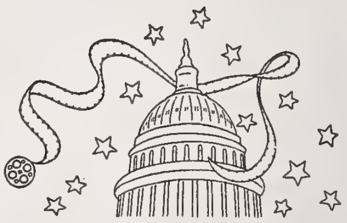
FILM BONFIRE

A few short weeks ago, there was resolved in Washington a film situation which had set filmdom and education everywhere on its collective ear for many months.

The story begins last May, when letters of protest from educators and film people began to descend upon Congress, urging them to stop a bonfire at the Army Pictorial Service headquarters in Astoria, Long Island—a bonfire for which the fuel was millions of feet of 16mm. motion picture film. One report made on the subject indicated that, over a period of ten weeks, an average of 12,500,000 linear feet of 16mm. film (about 225 tons) had been destroyed weekly at Astoria.

The Army reported that the film being burned consisted of prints of no longer serviceable (militarily speaking) training subjects that were made for War Department purposes, and often by military personnel. Releasing them for civilian use, the Army argued, would constitute unfair competition with civilian producers who were making films to fill the same needs. General film distributors took a different view. They pointed out that there is abundant work for civilian producers of training films after the war without having them duplicate material already filmed by the Army. They pointed out further that the films were made with tax money, and that taxpayers had the right to recovery of as much of the money expended in the production of these films as was possible.

Civilian distributors, distressed by the destruction of serviceable film, cited examples like the Office of Education's need for training aids on the subject of auto mechanics. When the O. of E. approached the Army for prints of an excellent series that the military had made on this subject, it was turned down and was forced to make for its own use a series of ten pictures covering the same ground, at a cost to the taxpayers of $60,000. And this was not an isolated instance; in addition there were films on such subjects as electricity, air training, cooking, swimming, riding, skiing and many others.



Protests to the War Department came in ever increasing waves. Senator Francis J. Myers, Democrat of Pennsylvania, called upon the United States Signal Corps to stop the burning, pointing out that his State alone had twenty film libraries and that more than 1300 16mm. projectors are owned by Pennsylvania colleges, high schools, churches, clubs, industries and other bodies, to whom the War Department's surplus prints would be of tremendous educational value.

After many weeks of discussion, during which large quantities of film were destroyed, the burning was finally stopped. A few weeks ago, at a joint meeting in Washington of representatives from the Army Signal Corps, the Army Air Forces, the Army Service Forces, the Navy, the Surplus Property Board and the Office of Education, it was decided that Army training and orientation films which have any civilian usefulness would no longer be destroyed. Instead, it was agreed that a committee would be formed to screen the films to determine their suitability for use in schools and by other civilian groups. To many a film distributor and educator reviewing the irreparable waste that had already occurred, the conclusion was painfully obvious.

PERFORATION FLASHES

Obvious as it may seem to most movie makers to excise the perforation marks from the end of a roll of film after it has been processed, there are still persons who neglect to do so. In editing, cut these frames from your film as the first step and *throw them away!*

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Who will win the Hiram Percy Maxim Award for 1945?

Closing date for the 1945 Maxim Award and Ten Best selection is October 15

(The world's oldest annual selection of the best amateur movies—open to all amateur movie makers!)

The Hiram Percy Maxim Memorial Award is given to the movie maker who has produced the best picture in the General Class of the Ten Best, chosen by MOVIE MAKERS.

The name of the winner of the Award is inscribed on the Maxim Memorial at League headquarters. He receives a cash prize of

$100.00

Send your entries to MOVIE MAKERS so that they will arrive by 5 P.M., October 15, and send the entry form below.

In the Ten Best selection, there is one place in the Special Class (films for which the maker received compensation from a client) and nine places in the General Class (films for which the maker *did not* receive compensation from a client).

The Hiram Percy Maxim Award is given to the producer of the picture that the staff of MOVIE MAKERS considers as the best all around film of the nine that place in the GENERAL CLASS of the Ten Best.

You may submit as many subjects as you wish. All amateur movies, 8mm. and 16mm., long and short, are eligible.

Send entries and certificates to

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420 Lexington Avenue
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Place ....

Date ....

I, ...(name)

certify that: (Cross out inapplicable statement)

1. I have received compensation from a client for
2. I have not received compensation from a client for, and will not receive compensation, sell or rent prior to December 1, 1945.

a motion picture made by me entitled:

........................(name of film)

(signature) ....

Closeups—What filmers are doing

Movie Makers announces with deep regret the death, late in July, of Robert P. Kehoe, FACL, of New York City. He was in his early sixties and passed away suddenly at his home from a heart attack. Mr. Kehoe was unique among personal filmers. Born and bred in Manhattan, he loved the out of doors with a quiet and sentient devotion. A successful dealer in refrigerating machinery, he was a poet in his pictures and an artist in his delicate imageries of form and color.

Mr. Kehoe placed six times in six years of Ten Best competition, beginning with *Chromatic Rhapsody* in 1939 and ending, in 1944, with his superb study, *Snow on the Mountains. Wildflowers, Brookside* and *Autumn* were others of his works beloved by all who saw them. We of the Amateur Cinema League are happy to have known Bob Kehoe as a friend and honored to have chosen him as a Fellow. In the closing words of his 1942 citation to League Fellowship, "he had eyes open to see and a heart open to feel the simplicity and loveliness of God's handiwork."

We like compliments just as well as the next one. Thus, when S. A. Coffey, ACL, wrote in the other day from Hollidaysburg, Pa., renewing his League membership for the fourteenth straight year, we were pleased at his accompanying note. "Here," he concluded, "is another year's subscription to that best of the movie maker's friends. Movie Makers."

There were six movie cameras, five movie makers and four still cameras at a recent weekend gathering at the Saranac Lake camp of Joseph J. Harley, FACL, in northern New York State. His guests were Frank E. Gunnell, FACL, Ernest Miller, ACL, George Mesaros, ACL, and Emerson Conklin, ACL, all of them members of New York's Metropolitan Motion Picture Club and the first three of them members of that group's board of directors. The only absent requisite to a successful filming party was a roll of film.

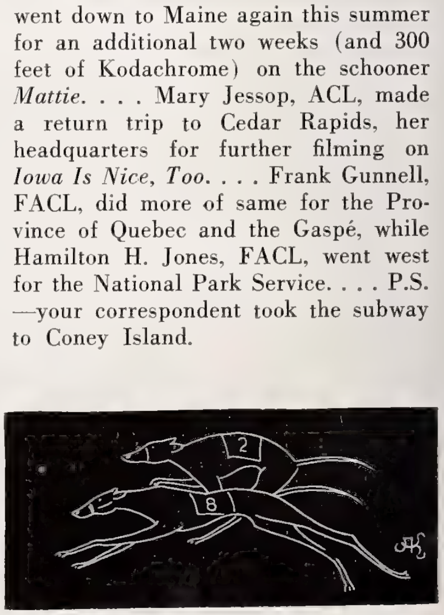
Lieutenant W. L. Willis, jr., ACL, of the United States Navy, is another friendly fan we are glad to welcome. "I have just read my first copy of Movie Makers," he wrote from somewhere in the Pacific, "and would like to join your League. MM helps me while away many lonesome hours at sea, planning big things for the future. . . . Thanks for a grand magazine."

First reported last September as missing from a reconnaissance flight over Germany, Lieutenant William Fluhr, of the United States Army Air Forces, has now been confirmed by the War Department as killed in action. Bill Fluhr came to the League's mailing department as a young man of eighteen, too young in 1941 to be involved in the peacetime draft. He enlisted early in that year in the 107th Infantry of New York's National Guard (the old Seventh Regiment) and went into war training with that outfit when it was federalized as the 207th Anti-Aircraft.

After nearly a year of service in this country, he transferred to the Air Corps, training in Florida and at Stockton Field, in California, from whence he graduated as a first lieutenant in May, 1943. Bill's first assignment as a pilot was to a B-25 Mitchell medium bomber, but he was later selected for special flight training with the then new P-51 Black Widow. It was as a pilot of this outstanding night fighter that he went overseas early in 1944.

Victory Gardens have been a popular picture subject, all the way from *Back to the Soil*, 1942 Ten Best award winner by George Mesaros, ACL, to *As Ye Sow*, which Walter Bergmann, ACL, told you about in our August number. We now have for report a neat 200 feet of 8mm. color called *Garden Truck*, by Albert D. Furnans, ACL, out in Kansas City. What marks it for mention is a weird, suspicious looking creature who pops up now and again throughout the film's course, showing quite obviously a mounting ill will at the garden's success. You get the point of this running gag only in the final scenes; there, lettered on the back of his car as he drives away, is the legend—*Monopoly Canning Company!*

Vacation Notes: Sidney Moritz, ACL, went down to Maine again this summer for an additional two weeks (and 300 feet of Kodachrome) on the schooner *Mattie*. . . . Mary Jessop, ACL, made a return trip to Cedar Rapids, her headquarters for further filming on *Iowa Is Nice, Too*. . . . Frank Gunnell, FACL, did more of same for the Province of Quebec and the Gaspé, while Hamilton H. Jones, FACL, went west for the National Park Service. . . . P.S. —your correspondent took the subway to Coney Island.



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CONTEST RULES

1. This contest is open to all individuals who are not professional motion picture producers. Any officer or employee of International Theatrical and Television Corp., members of their families or any of the judges are automatically excluded from entering.

2. Films can be made on any millimeter stock, except 35mm inflammable stock. They may be in black and white or color; they may be silent or sound. No films with sound on discs will be accepted, and no films, or any part thereof, for which monetary compensation has already been given.

3. Films of any length, that meet the other requirements will be accepted.

4. Films falling into any of the following categories will be accepted: dramatic, story, or entertainment films; travel films; nature study films; record films; religious films; educational and scientific films; documentary films; historical films, family films; industrial films, etc.

5. An individual contestant may submit as many separate entries as desired. Each entry, however, must be accompanied by an individual entry blank or reasonable facsimile thereof, and each film must bear the name and address of the contestant on both the film container and on the film reel.

6. All entries in the contest must be forwarded to International Theatrical and Television Corp., 25 West 45 Street, New York 19, New York by prepaid parcel post, express or messenger. I.T.&T. will return to the contestant, all, except the eleven prize winning films, as soon after the contest judging as is possible by prepaid express. (All entry blanks must be sent by 1st class mail.)

7. All contestants entering films from outside the United States must pay duty, forwarding charges, and taxes, if any, in sending and receiving of film.

8. Although every reasonable care will be exercised by I.T.&T. and its agents, in the handling of contest films while in the company possession, I.T.&T. cannot accept responsibility for the loss of, or damage to, films submitted.

9. The films winning the eleven prizes shall automatically become the property of International Theatrical and Television Corp. and I.T.&T. by the payment of $10,000 for the first prize and royalties for the following ten prizes, which royalties shall be comparable with the common practice in the industry, and shall be 50% of the net sales revenue less cost of prints, censorship, music, sound, and recording royalties, take over all further rights to the picture. I.T.&T. reserves the right to re-cut, re-edit, etc. all selected films. I.T.&T. further reserves the right to stop distribution of the films at the end of two years from the date of contest closing.

10. Submission of any entry in the contest shall constitute an agreement on the part of the contestant to abide by these contest rules and regulations. It shall further be understood by the contestant that the decision of the judges is final and that neither I.T.&T. or the judges can undertake to engage in any dispute regarding this decision.

11. The contest shall be open on July 1, 1945 and shall be closed on July 1, 1946. All entries must be received in the office of International Theatrical and Television Corp. on or before July 1, 1946.

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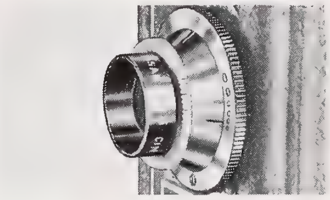

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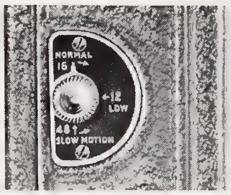

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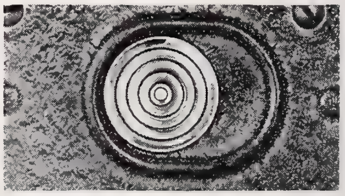

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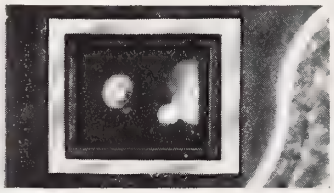

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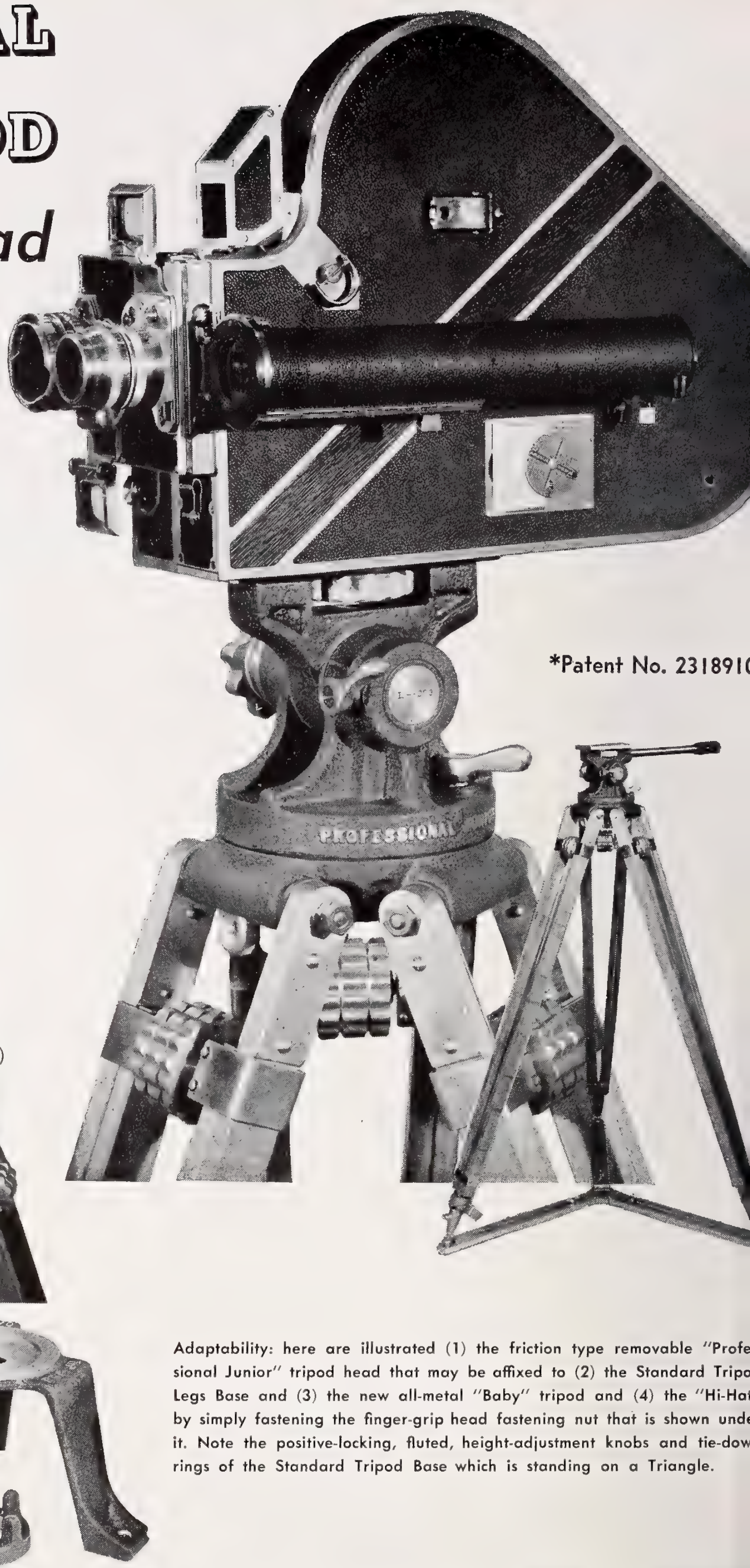

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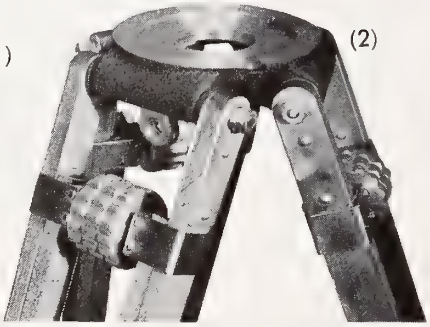

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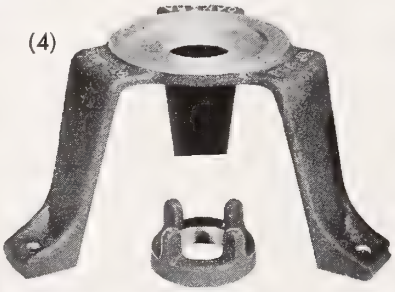

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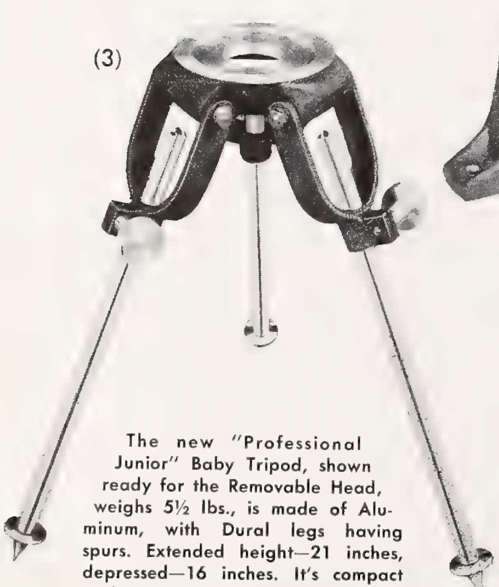

(3)

The new "Professional Junior" Baby Tripod, shown ready for the Removable Head, weighs 5½ lbs., is made of Aluminum, with Dural legs having spurs. Extended height—21 inches, depressed—16 inches. It's compact and sturdy. Quality throughout.

Adaptability: here are illustrated (1) the friction type removable "Profe
sional Junior" tripod head that may be affixed to (2) the Standard Tripo
Legs Base and (3) the new all-metal "Baby" tripod and (4) the "Hi-Hat
by simply fastening the finger-grip head fastening nut that is shown unde
it. Note the positive-locking, fluted, height-adjustment knobs and tie-dow
rings of the Standard Tripod Base which is standing on a Triangle.

"Professional Junior"* Tripods, Baby Tripods, Developing Kits, "Hi-Hats" and Shiftover Alignment Gauges made by Camera Equipment Co. are used by the U. S. Navy, Army Air Bases, Signal Corps, Office of Strategic Services and other Government Agencies—also by many leading Newsreel companies and 16mm. and 35mm. motion picture producers.

FRANK C. ZUCKER

CAMERA EQUIPMENT CO.

1600 BROADWAY NEW YORK CITY

PROMPT EDITING

Although the normal freedom of travel has been greatly curtailed all over the world, people have managed recently to enjoy some kind of vacation, if it has been only time to look at their everyday world with leisure. Although film for movie amateurs has been very scarce, a surprisingly large amount of it has been shot in the summer that is now turning into early autumn. There have been vacations, and motion pictures have been made in them.

What these filmers do with their footage in the next few weeks will determine whether they will have intelligent movies ready for projection or whether they will have the makings of good pictures, and little else. Moods change, and the determined film hobby follower of vacation days can all too easily become the dilatory editor whose random rolls reproach him, whenever he sees them or thinks of them.

Very little effort is needed to keep the vacation filming impetus and to turn it into channels of editing. The most important thing is not to let the idea and plan that produced the summer footage get cold and out of mind. Somebody will say, of course, that the best editing is done after the movie maker has laid the picture plan aside and then approaches it with a fresh viewpoint. There may be abstract truth in this statement, but there is also a dangerous inclination in it toward procrastination. It is quite probable that a lot of the scenes made in the summer will appear, in the winter, to be pretty poor stuff, after all, unless they are given the polish of editing while the memory of making them is still green. The practical truth is that a re-editing job is always done better after a lapse of time, but that the initial editing should be done as soon as possible after the footage has come back from the processing laboratory.

Editing is as essential to movie making as baking is to a good apple pie. It is not just something to be done as a kind of final touch to otherwise completed films. It is the act of assembly which makes a reality instead of a possibility out of summer shooting. There is no more point in showing rolls of unedited movies than in asking an artist to criticize an empty canvas and some tubes of paint. In both cases, there is nothing to show except raw material.

If September lengthens into October, and on into November and December, with your summer's footage untouched, you may, by extraordinary effort, be able in the new year to make a movie from your vacation shooting. The chances are against it, and you will more likely tuck the rolls away, so that you will not see them. The next thirty days are all important in getting a good start on your editing. Dust off your splicer—and good luck!

ACL

Founded in 1926, the Amateur Cinema League, Inc., publisher of Movie Makers. *is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. The League completely owns and operates* Movie Makers. *Your membership is invited. Five dollars a year.*

Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVE., NEW YORK 17, N.Y., U.S.A

Amateur Cinema League offices are open from
9:00 A.M. to 5:00 P.M., Mondays through Fridays

THE AMATEUR CINEMA LEAGUE, INC.

Hiram Percy Maxim, Founder

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How "dop

They facilitate both planning and filming

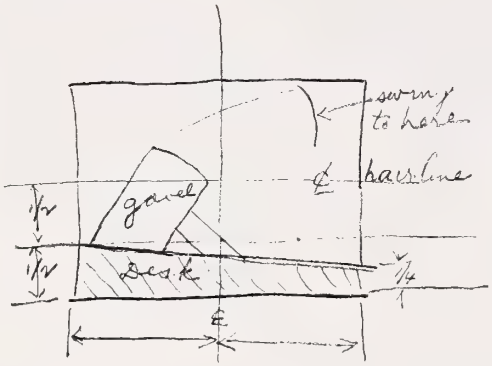


FIG. 1

WHEN amateur filmers began to produce movies of better quality, it was evident that they were becoming meticulous about planning. This planning manifested itself in a thoughtful selection of story material and also in the skillful weaving of separate film scenes into an intelligent and coherent flow, creating the kind of smoothness which compels attention from an audience.

Venturing on a filming job, simple or elaborate, the movie maker pledges his efforts to a multitude of tasks. Ours being a highly individualized hobby, most of these chores must be done with little assistance from others. The filmer can save himself much confusion by building his story, brick by brick (scene by scene), long before the first foot of film is exposed. As the story gradually develops in the creative mind, as each little incident tries to find its proper place in the final structure, the sensible movie maker never fails to make quick notes of his ideas on slips of paper. Trying to remember sporadic ideas, which come spontaneously, is risky dependence. Once lost, they may never be recovered.

From a collection of miscellaneous notes, the outline of the movie may easily be assembled. The script, which is finally fashioned from this outline, is absolutely essential, inasmuch as it will eliminate all guessing at the time when the many details of camera work will require most of one's effort. Not only will the script save time in filming; it also serves as a means of checking and rechecking for possible improvements before the camera work is started. Ordinarily, the script will give sufficient information to the movie maker. However, there will be times when it alone will not suffice; more elaborate information may be desirable. A simple, free hand sketch may be a convenient supplement to the written information. Such sketches together with other serviceable data are referred to as "dope sheets." They may show actors or properties, in the planned location, or they may give additional information which is difficult to describe accurately in the script. The advantage of using dope sheets was clearly evident to me in filming *In His Own Judgement*.

In the opening scene of this picture, a gavel resting on a desk top furnishes a background for the introductory title. As this title "scrolls" slowly upward, and as the reader is taken into the realm of the out of doors, the gavel lap dissolves into a closeup view of an axe. To obtain maximum smoothness in this transition from a courtroom to the outdoor setting, an attempt was made to have the axe appear in the position in which the gavel

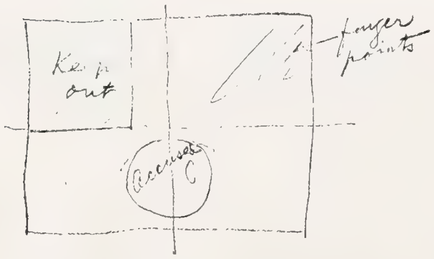


FIG. 2

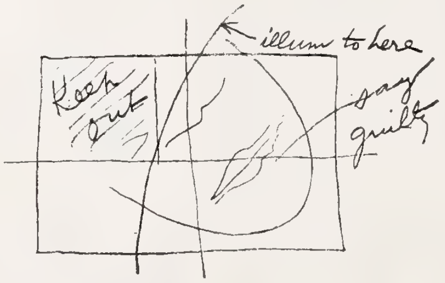


FIG. 3

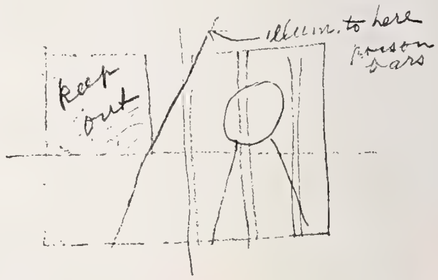
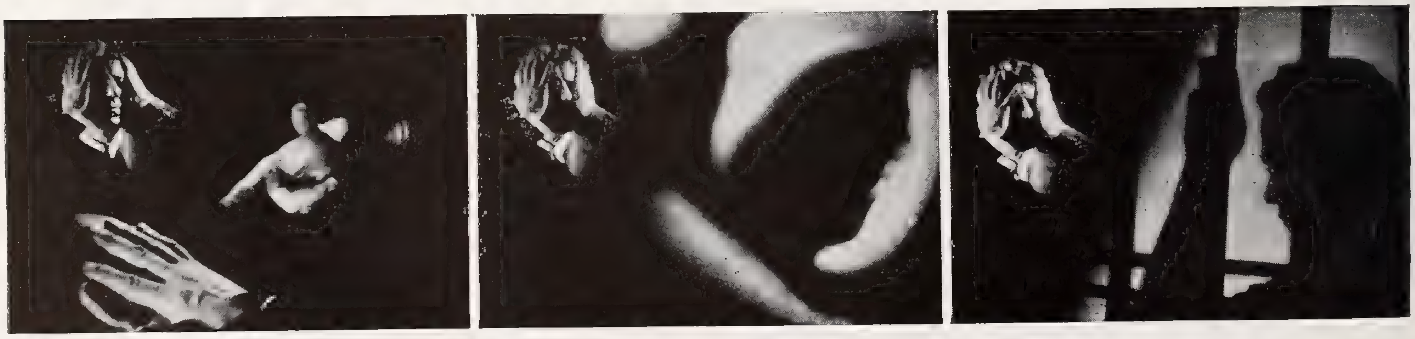


FIG. 4

Sketches and 16mm. scenes by Joseph J. Harley, FACL



- **Fig. 1 shows sketch for lap dissolve; Figs. 2, 3 and 4 give sketches and corresponding frames for double exposed montage sequence; Fig. 5, on opposite page, gives general data for setup to secure dramatic lighting of face of leading character in the montage sequence.**

heets" serve

JOSEPH J. HARLEY, FACL

was located. After the composition of the first scene was decided upon, a pencil sketch was prepared, with all objects accurately located in relation to the cross hairs of the camera finder. (See Fig. 1.) As soon as this shot was finished, the axe was positioned on a log—with the help of this sketch—and the framing was so arranged that the axe and the log occupied the same area in the finder that was previously occupied by the gavel and the desk top. In this case, the dope sheet, without doubt, was the only medium with which to chart the exact position of the properties. Even though the two consecutive scenes were filmed in close succession, it would have been impossible to remember the exact placement of the picture elements.

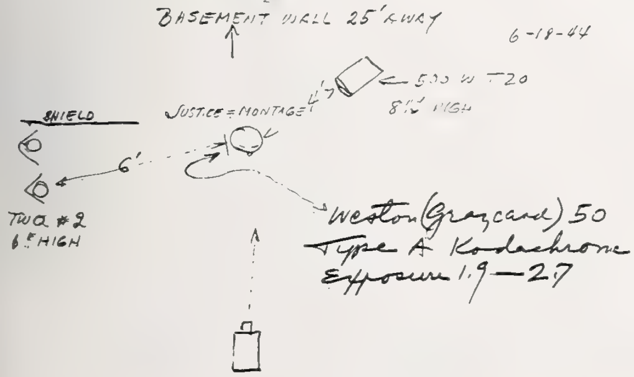
Another important use of the dope sheet was made in this same picture in the forty foot montage sequence, where twelve superimposed lap dissolves were placed consecutively in the lower right hand corner of the frame. Here, the head of Judge Quade appears in the upper left hand corner. Careful recording of the position of the head was necessary, to avoid filming the subsequent scenes over the previously exposed portion of the film. To emphasize the dramatic effect, the plans also called for varying positions, unusual angles and lighting for each successive scene. With the Judge's face sketched in the proper position, all frames in this montage sequence were carefully recorded by means of the dope sheet. (See Figs. 2, 3 and 4; Fig. 5 gives general plan of lighting setup for filming the judge.) The script, no matter how well worded, could not have given the information needed for this elaborate setup.

In connection with this same sequence, an interesting variation of the dope sheet was exploited, to solve a problem which the amateur may

[Continued on page 350]

- **Fig. 6, right, is plan for and frame from campfire sequence; Fig. 7, above, shows ingenious setup for filming newspaper in firelight.**

FIG. 5



6-18-44

Weston (Graycard) 50
Type A Kodachrome
Exposure 1.9—2.7

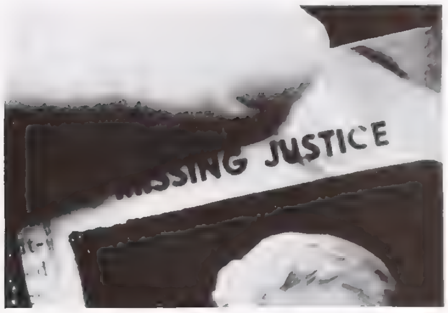
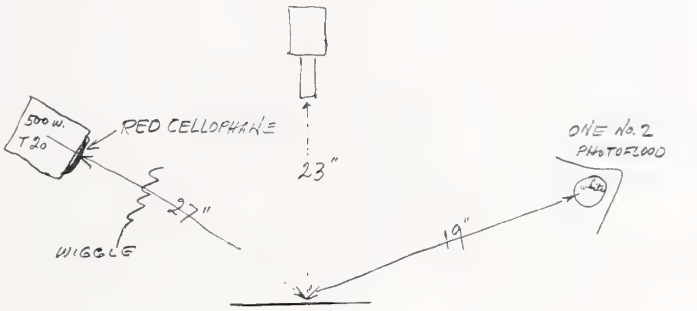
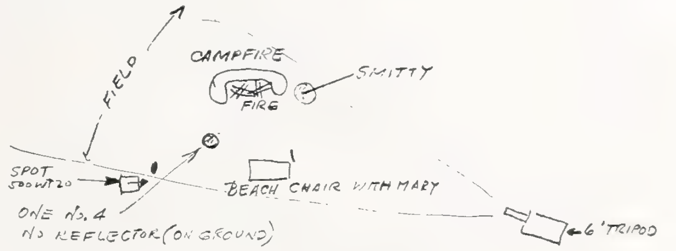


FIG. 7

MISSING JUSTICE CLIPPING
WITH PHOTOGRAPH, $5000 etc 7-10-44



WESTON GRAY NO SPOTLIGHT USED = 50
" " RED SPOTLIGHT = 50+
ORANGE FILTER ON "A" KODACHROME
EXPOSURE 4—5.6



WESTON, GENERAL BACKGROUND READING 3.5—6.3
TYPE A KODACHR, NO FILTER 1.9 OP ok

ALL CLOSE UPS WITH TYPE "A" FILTER
SPOT APPROX 6' AWAY 1.9 ok

FIG. 6

Park ways

Scenario for a film that recorded them

NEWTON E. MELTZER

THE problem: to select a subject for a film record treatment which could be shot at low cost (therefore outside, with no lighting equipment), with no professional actors and (this was a strict necessity) during a two week summer vacation.

The equipment: an 8mm. magazine loading camera, with fixed focus *f*/2.5 lens; a tripod (with "pan and tilt" head); a sunshade; an exposure meter; six rolls of precious Kodachrome and, of course, infinite patience.

My partner and I (both New Yorkers) immediately sifted through all our collective ideas and fastened on Central Park in the metropolis as the subject that offered the most pictorial scope and challenge to the imagination. Neither of us owns sound recording equipment; so we agreed at the outset that our opus would stand on its own feet as a silent film, but also be amenable to later musical and voice treatment.

The first step (bitter experience had taught us that it was hopeless to shoot without one) was to draft a rough script. From this, we were able to break down those sequences that could be shot together—such as the semi-humorous bicyclist episode—and those that would require special shooting weather. Unlike the vacationist in fact and fable, we waited ten days in vain . . . for rain! On the eleventh day, and at the eleventh hour too, the heavens rewarded our patience. We were able to make our climactic and vital rain sequence (Scenes 15 to 19).

But that was only the beginning. Selecting long shots, medium shots and closeups to match, rejecting poor scenes and splicing together a rough two hundred foot reel (from a black and white reversal print, incidentally, as we preferred not to handle original color film in the editing) took the next four weeks of broken social engagements, enraged wives and lost friends. But the results were well worth the consequences. A sane non-amateur might tell you differently, but don't listen to *him!*

Here is our shooting script. Needless to add, it is not limited to Central Park in New York City. Any park, anywhere, will provide the wherewithal for lens pointing with minor interpolations and additions.

1. *Extreme long shot.* The park from roof of high building on south; other views from west and various crosstown streets, with foreground buildings framing greenery, and from apartment windows overlooking park.

2. *Semi-long shots.* Several entrances to park; people entering and leaving on foot, in vehicles, perambulators, on bicycles and horses. No individual closeups, but general effect of masses of people.

3. *Medium shot.* Hansom cab on Park Plaza, driver dozing on box. Soldier and girl wake him up by entering carriage. He flicks whip, shakes reins and drives off into park.

4. *General views.* Establishing shots, with suitable camera locations to fit each case, of park landmarks: obelisk, mall, Metropolitan Museum, weather observatory, reservoir, lakes, statues.

5. *More general views.* Various scenes in park driveways as hansom slowly approaches camera from far distance; camera swings to follow it in rear view. Cut in scene from cab itself, over driver's and horse's backs.

6. *More general views.* Female cyclist in slacks, pushing wheel uphill, panting, while hardier men and women flash by. She tries to mount cycle on upgrade, falls off, tries it again and makes it.

7. *More general views.* Male cyclist out on driveway; we follow him from slowly moving car, as other vehicles whiz by him, some near, most [Continued on page 350]

• Small boys with miniature sailboats are a familiar sight in New York City's famous Central Park in which the scenario here offered is laid.

Warren Boyer from Gendreau

FILMS IN A MODERN MUSEUM

How they serve community ends

PAUL OTT

WHEN Dr. Arthur C. Parker came to the Rochester, N. Y., Museum of Arts and Sciences as director in 1925, he brought with him what was then a modern *f*/3.5 fixed focus Eastman movie camera—a big box on a tripod. Film was fed past the lens by turning a crank.

As a starter, Dr. Parker fixed his lens on the Rochester Exposition, held on the grounds where the Museum was then located in Edgerton Park, and turned the camera's crank. From that humble beginning the Rochester Museum has recorded a saga in 16mm. movies which has become an example to museums and other public institutions.

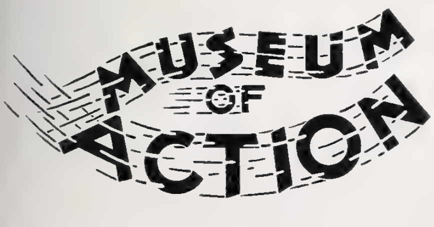
The Rochester Museum's second movie camera was another *f*/3.5 of the same make, but spring driven, which, though smaller than the first, was still double the size of today's compact cine cameras. With it Director Parker captured the passing scene in Rochester, putting on film the electric cars, which have since passed from the city's streets, and lake boats plying their international trade by way of Lake Ontario.

Dr. Parker next turned to the filming of water in its various forms, throughout the year, and then began experiments indoors, with tropical fish as the subject. To bring them into focus, Museum associates inserted a sheet of plate glass in the aquarium, behind the fish, and brought it slowly toward the camera. The problem of lighting was solved by the use of old fashioned 1500 watt flood lamps of the klieg type. The heat of the lamps was such that the cameraman and his sweltering assistants felt as if they were truly working in the tropics; but their efforts produced a film showing tropical fish in all their movements. It was the first of a comprehensive series of natural science features now available for showing to Rochester schools and clubs as a Museum service.

When pageants were held throughout New York State in 1929, commemorating the 150th anniversary of General John Sullivan's expedition into the territory of the Iroquois, Dr. Parker went to one of the key points of observance, at Cuylerville, and shot 800 feet of film, for the Rochester Museum's historical records of area activities. Every convention held in Rochester at that time was put on film and filed away by the Museum for future reference.

With the acquisition of the latest

[Continued on page 351]



• An example of the lettering used on titles for Museum films; this particular wording could very well stand as the service motto of the Rochester Museum, under its director for the past twenty years, Dr. Arthur C. Parker.

• Iroquois Indians descended from the aboriginal Six Nations wore the costumes of their people, to take part in a La Salle celebration; the Museum filmed the pageant for its 16mm. library.

• These baby shrikes persisted in following parental training; again and again they returned to a brambly hawthorn bush; finally, the Museum cinematographer cut away the nearer half of the bush, and, the next time the birds returned, they were in focus.

• The Rochester Museum provides many hobby rooms; one of the hobbyists is shown carving models of Phoenician and Egyptian craft at a Museum workbench.

• Archeology is a painstaking spade and trowel enterprise; care must be taken not to disturb relics and skeletons in their story telling positions underground; this expedition was rewarded by discovering evidence of a new Indian culture at Brewerton, N. Y.

• The Rochester Museum filmed its project of collecting and refurbishing period costumes; willing hands assembled the clothes, made up authentic models and furnished to the Museum a picturesque display for one of its exhibit alcoves.

A CINE AID FOR GOLFERS

Improving your game with film

WILLIAM W. HOLCOMBE

ROBERT BURNS mourned the fact that we cannot see ourselves as others see us. To the average golfer, hope of so seeing himself is futile. But for the golfer who is also a movie maker, it can and should become a reality instead of remaining a hope. Perhaps it may be as well if we do not see ourselves as others see us, when we consider the ludicrous spectacle that we sometimes offer to our fellow players. However, if we are trying to improve the spectacle, and therefore our game, seeing ourselves is a useful idea. By the exercise of a little patience and the expenditure of a little effort, we can see not only ourselves but our mistakes, which is the more important fact.

The equipment is simple and is usually at hand. It amounts to a movie camera, a tripod, the golf professional or an expert friend and possibly a still camera. With these we can study our game and its faults from the ease of our armchair. After many viewings we should be able to go out and lower our handicaps.

The setup is easy. Lead the "pro" or the friend to the practice tee and let him take his stance over the ball. So set up the camera that the "pro" is facing the lens.

Golf starts with the grip of the hands on the club; so we should start our clinical examination with a study of our own hands. We make ready for a closeup of the "pro's" hands, mark his stance and then step into it and take our own grip. The "pro" steps over to the camera and looks through the finder, to see that we are properly centered; then he runs off a few feet of film. He steps back into his stance, and we run off a few feet of his grip.

There is a comparison and the beginning of our study. We can see how he does it and how we do it. Thus we can make corrections, and so correct any faults.

The rest of the scheme is a development of this basic device. The study of the complete swing is a little more complicated, but not much more. It requires somewhat greater accuracy in exposing and focusing, so that the details are always sharp.

The "pro" takes his stance, and we drop back with the camera until he is full in the finder, and with the line through the ball on a line with our lens. We start the camera, as he addresses the ball, and let it run until well after he has finished the swing. We do the same thing again, but this time in slow motion. We must not forget to compensate for the higher shutter speed. We have thus filmed the "pro's" full swing.

Again, we step into his stance, or the best copy we can make of it, and let him operate the camera during the full swing, first in normal speed and then in slow motion. There is a basis for further comparison, and you see yourself in the act of addressing the ball and taking your swing.

It is difficult for the average person to pick out flaws in the swing even in slow motion. The sixty four frames a second speed is really too slow to stop the motion of the swing down to a point where errors can easily be studied. In order to recognize these errors and study them at leisure, it is necessary to stop the motion completely at the points where the swing goes wrong.

To stop the action entirely, we can proceed in two ways. We can have the "pro" break the swing down, into its good and bad parts, and then film the bad parts with a still camera. There are two glaring flaws in this scheme. The first is that it is next to impossible to open the still camera shutter at exactly the right moment; the second is that the "pro" is probably good at his job, but it does not follow that he is a good photographer. He need not be, to press the button of the movie camera, but he will have to be very good, to use the still camera. Since we have set up the movie camera, all he has to do is press the starting button; but he will have to do the stills off his own bat.

The better way is to take the films to him, when they have been processed, and to run them off for him. At the points where he criticizes the swing, we stop the projector and turn it over by hand until a good frame for enlargement appears. We mark that frame and all the others that he may pick out. These frames can be enlarged to the proper size, to fit the titler, and then filmed, or they can be sent to a title service for filming. About six feet of each enlargement should be shot. These pieces are inserted into the original film at the proper places. When the whole is projected, you will have motion pictures of your swing plus stopped motion at the rough spots.

[Continued on page 355]

• How you act in difficult plays will be apparent to you if you make a movie record of your performance for future study.

Harold M. Lambert from Frederic Lewis

Photographs by Joseph R. Samel, ACL

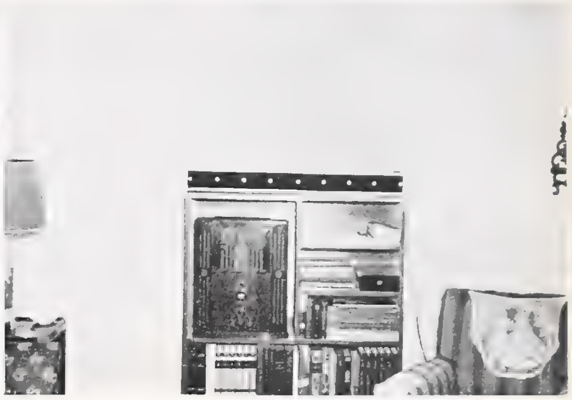
• The picture at the left of the mirror covers the port for the projector's beam; unless movies are the order of the evening, guests will not suspect the projection room behind the picture.

• The author at his well planned workbench; here, practically every cine "gadget" can be built or repaired; titling, editing and lighting equipment is stored in the lower cabinet, readily accessible; the cabinet's doors are decorated with lacquered covers from MOVIE MAKERS.

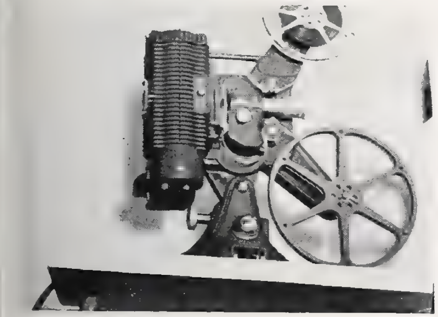
• When the living room is performing its normal function, there is no evidence of a cine theatre; but the bookcase will be the screen's base when the show is on.

• This partial view of the projection booth shows its location in a closet, containing all projection necessities; from the mirror in the background, the author observes the screen, when his back is turned toward it.

• This storage cabinet is stocked with Photofloods, flash bulbs and books about movie making; practically every number of MOVIE MAKERS is here, as the best reference library; this workroom has every convenience, yet it is not crowded and its contents need not be packed away after use.



• For projection, this compact miniature stage is placed on the bookcase at the living room's end; an eight way cable connects it with the projection booth, the radio set serving as amplifier; the stage has motor driven curtains and multicolored footlights.



• The projector is mounted on a hinged base which folds out of the way, when it is not in use; the projector base fits into a recess which aligns it with the screen; another folding shelf, not shown, with temporary leg support, holds small record rack.

A "CLIFF DWELLER" BUILDS A THEATRE

Apartment also has workroom

JOSEPH R. SAMEL, ACL

HOW often has your imagination bridged the gap between the overcrowded closets and drawers where your fine movie equipment is stored and the dream of a real home theatre and workshop? If you are, like me, a "cliff dweller," and live in a small, compact city apartment, you have envied those fortunate fellows who do not have to spend the good half of an evening in getting their cine equipment unpacked and ready for use. You have read of their large basements and "rumpus rooms" which magically turn into commodious home movie theatres, with plenty of space for a workroom conveniently out of sight. You would like these things.

After some years of wishing that I had the advantages of generous space, I determined to see what might be done with a city dwelling of four rooms. The result of that effort is a complete apartment house theatre, including a stage and a projection booth, and a well equipped studio and workshop. Yet, our home is not crowded by these things, and they are not in evidence when they are not in use.

If you want to make this cine dream come true, you will find that the prime req-

[Continued on page 357]

The Clinic

Technical comment and timely topics for the amateur

Steady motor wind

Owners of cameras whose winding keys are of the flat variety that must be regripped for each turn will find interesting a device of Joseph R. Samel, ACL, of Orange, N. J. Mr. Samel wished to insure the steady progress of a hundred foot roll of film through his camera, without pause for rewinding, in a filming task which rewinding would render very troublesome.

He secured an old phonograph winding handle, which he cut and rebent to a desired shape, as is shown in the illustration on this page. He drilled out the new end and tapped a thread of the same size as that of the camera key. He screwed into this threaded end a small bolt of proper size and cut off its head, leaving enough threads to insure a tight fit in the camera. By simply unscrewing the flat camera key, it can be removed, and the converted phonograph crank may be screwed into the receptacle which takes the original key. The crank may be removed and the key replaced in a few seconds.

Mr. Samel uses the large crank with the camera mounted on a tripod and the motor nearly run down. The motor is allowed to run, and the crank keeps one or two turns ahead of the motor. The governor of the camera's motor will maintain a uniform speed. By this method, a complete hundred feet of film may be sent through the camera without stopping for rewinding. The steady cranking will cause very little vibration. The device may also be substituted for the small folding crank which some cameras have, if a crank with larger shaft and handle is found to be more convenient.

WHAT HAVE YOU DONE?

The Clinic is written by the readers of Movie Makers. Here you can tell your fellow amateurs of new devices and methods which you have worked out and which will help them.

Your contribution to this department is welcomed. For each of your items accepted by the Editor for *The Clinic*, you will be paid Three Dollars, if the item is illustrated, and One Dollar, if it is not illustrated.

You are cordially invited to join in writing *The Clinic*. Address items to Movie Makers, 420 Lexington Avenue, New York 17, N. Y.

A new finish

Amateurs who are on the lookout for new ideas will find plenty of them in one of the most sincere and well directed theatrical movies of recent date—*The Clock*, produced by Metro-Goldwyn-Mayer, from a script of Robert Nathan and Joseph Schrank, directed by Vincente Minnelli and filmed by George Folsey. As an example of the fresh approach to be found all through the film, may be noted the picture's end, in which the heroine, after bidding farewell to her bridegroom who is leaving for overseas service, walks into the subway crowd at the Pennsylvania Station in New York City and is merged with it, following which action *The End* title is shown. This entirely natural finish for a story marks an abrupt break with the time honored tradition of the embrace and fadeout that have ended countless Hollywood film tales.

Green film

A not uncommon complaint to the League's consulting service is that a new roll of film, just returned from the processing station, repeatedly loses the lower loop during its first projections. Often, this is simply a sign that the finished film is still "green," that is, not *thoroughly* dried out and seasoned. When this accident happens, it is best to put the roll aside for a day or so before suspecting that your projector has suddenly gone "haywire."

Volume cue

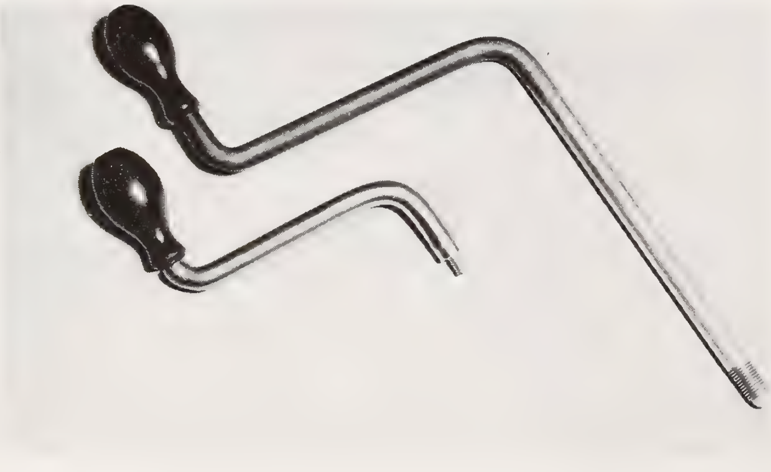
Leading Aircraftsman Brian A. Bennett, ACL, of the Royal Australian Air Force has devised a simple and effective method of adding a pointer to the volume control knobs of his dual turntables. Mr. Bennett puts a blob of luminous paint on these knobs, by means of which he can accurately determine the volume of sound which he desires, by sight in the darkened projection room, rather than by sound, with the attendant and unwanted surge of music or voice.

How The Clinic began

Newer readers of Movie Makers may have wondered about the origin of the name of this department and may have concluded that it has some vague reference to surgical filming. As a matter of fact, this department's name came, as did so many other things in the early days of the Amateur Cinema League, from the inventiveness of Hiram Percy Maxim, the League's Founder.

Mr. Maxim, at the time of the League's organization, believed that it would be helpful to say a good many blunt things to movie amateurs, but he did not want to involve the League in arguments that might result, if he said these things in his own name, as its President. Hence, he evolved the mythical character, Dr. Kinema. In the third

[Continued on page 357]



• Original and converted hand crank adapted from old phonograph and used by Joseph R. Samel, ACL, to insure longer film run through camera without rewinding.

Photographs and diagrams by Frederick G. Beach, FACL

A "GADGET" OUT IN FRONT

It holds filters, masks and sunshades

FREDERICK G. BEACH, FACL

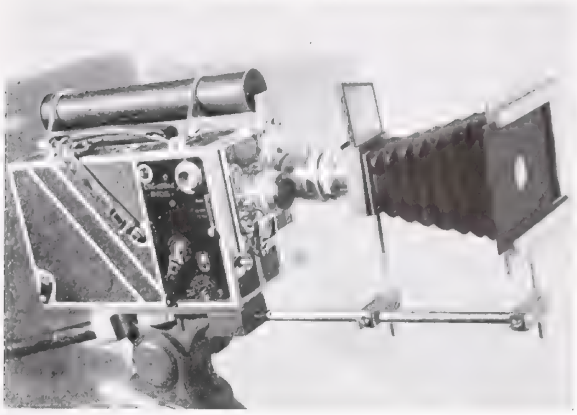
AN ANNOYING and yet unsolved problem in movie making is that of securing a set of filters, any one of which may be used on all lenses. The best, readily available solution involves buying several sets of filters or equipping every lens with a suitable clamp adapter. At best, this system is cumbersome, and it often results in the loss or breakage of filters because they are easily knocked off the lenses.

Professional cameramen have long used the sunshade type of filter holder. Such a device allows a filter to be used on all lenses, of whatever size, and at the same time provides a deep sunshade for each lens. Often a slot for masks is incorporated in the unit. Thus it can serve three distinct purposes.

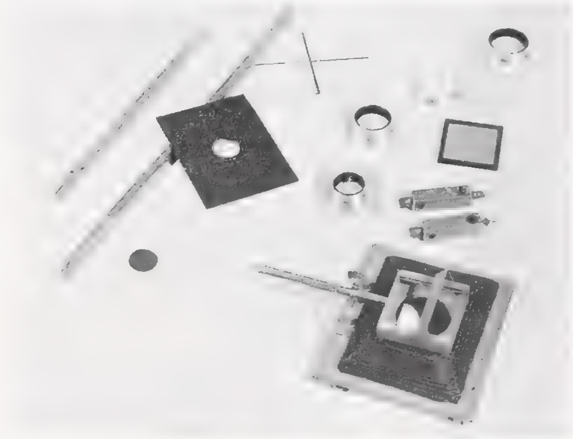
At present, there is no sunshade type of device for sale, that can be used easily with 8mm. or 16mm. cameras; but, fortunately, it is not a difficult job to make one from readily available materials. A simple, homemade type is shown in Fig. 1 on this page. It consists basically of a bellows, taken from an old 3¼ inch by 4¼ inch camera, that was secured for the asking from a camera repair shop. It is mounted with suitable end pieces and supported by brackets and rods. As shown in the illustration, it may be used to hold both filters and masks for multiple exposure work.

The construction is quite simple, and any one handy with tools can fabricate the parts from scrap tin, brass and composition board. The first requirement is the bellows. One discarded from a camera, because of the presence of tiny pinholes, is perfectly satisfactory for the purpose, provided it is not torn or pushed out of shape. Its front and rear ends

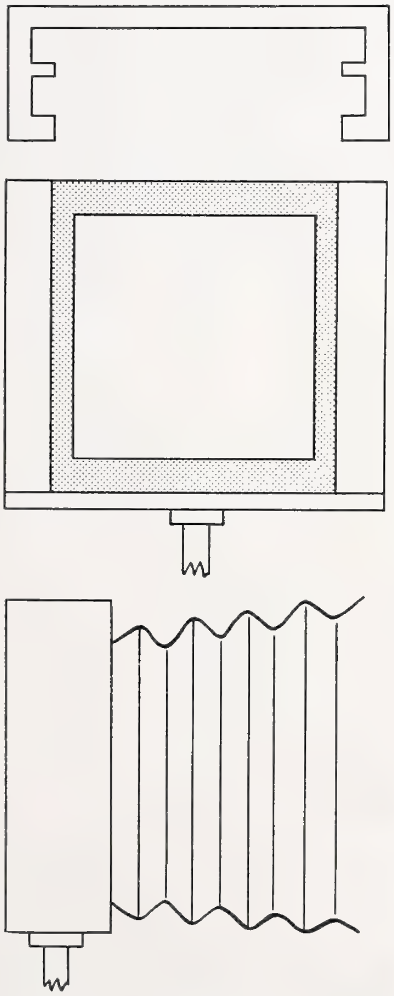
[Continued on page 358]



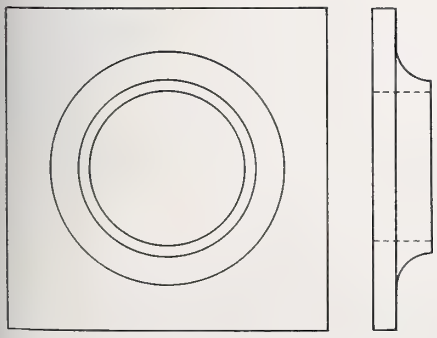
• **Fig. 1 shows complete device which is described by the author; it is homemade and it serves three important purposes.**



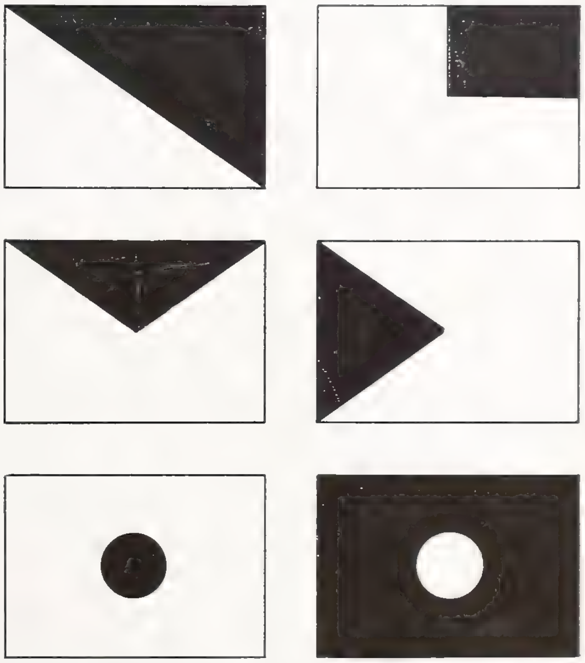
• **Fig. 4 presents the finished component elements of the device; they are detailed in the accompanying discussion.**



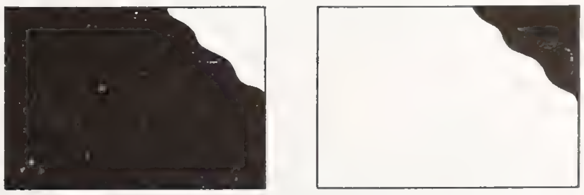
• **Fig. 2 shows construction of filter holder that is described in Mr. Beach's article.**



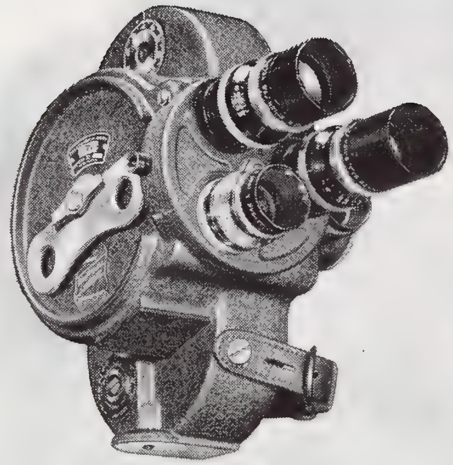
• **Fig. 3 gives construction drawing for making fitting that is required with filter holder.**



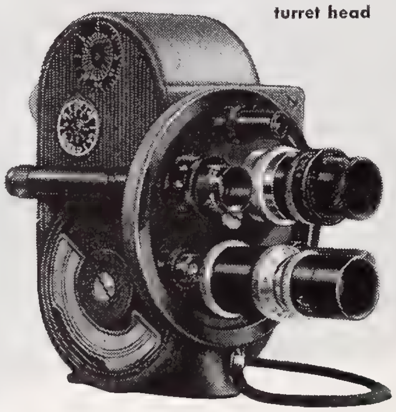
• **Fig. 5 illustrates the masks used with the "gadget"; they make double exposures possible, using any camera.**



• **Fig. 6 shows special complementary mask designed to permit filming scene showing a character and his thoughts.**



Filmo 70-D 16mm.
Camera with 3-lens
turret head



Filmo Aristocrat
8mm. Camera with 3-lens
turret head

Filmo A
Magazin

Dreaming About a New Home Movie Camera?

THEN HERE'S A TIMELY WARNING

By J. H. McNabb, President, Bell & Howell Company

Home movie cameras . . . and projectors, too . . . will soon begin to reappear in store windows.

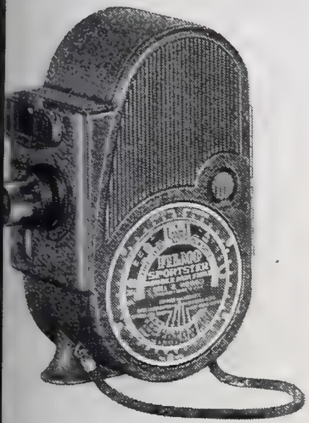
But don't buy too hastily! Remember this: the *fine* equipment that you'll want . . . and *must* have to get movies of the quality your taste will demand . . . may be the *last* to become plentiful.

Why? Because makers of *fine* equipment will be engaged the longest in war production.

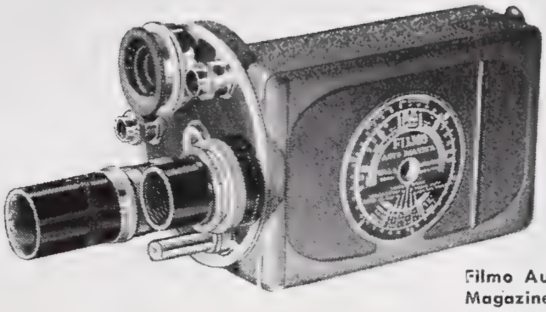
At Bell & Howell, for example, we can now build only a few Filmo Cameras and Projectors for civilian use. Most of our facilities are still required for making precision photo and optica instruments for our Armed Forces.

This long-continued demand is, we feel, th finest of tributes. You can probably get deliver on other movie equipment before you can o ours. But the equipment that's so widely pre ferred . . . Bell & Howell . . . can be yours if yo will wait a little longer.

BELL & HOWELL COMPANY Chicago • New York • Holly
SINCE 1907 THE LARGEST MANUFACTURER OF PRECISION EQUIPMENT FOR MOTION PICTURE



Filmo Sportster
8mm. Camera



Filmo Auto Master 16mm.
Magazine-Loading Camera
with 3-lens turret head

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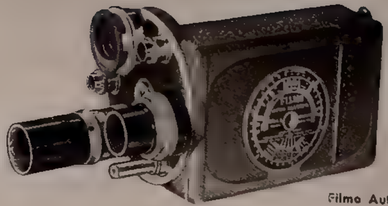
WOOD AND THE WORLD

Filmo 70-D 16mm. Camera with 3-lens turret head

Filmo Aristocrat 8mm. Camera with 3-lens turret head

Filmo
Magaz

Filmo Sportster 8mm. Camera



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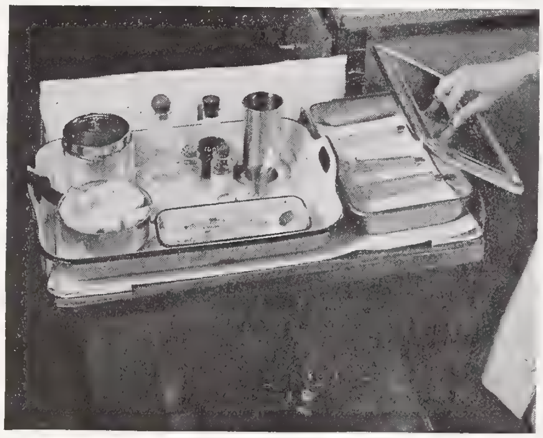
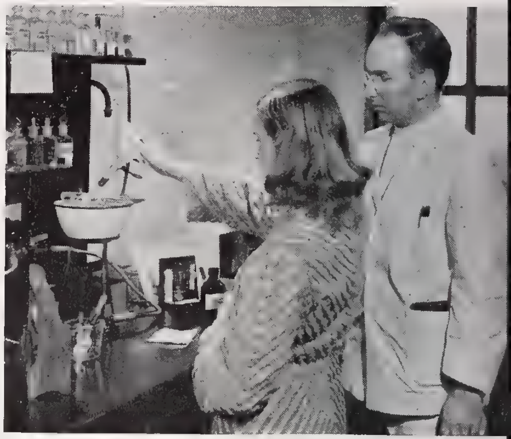
SINCE 1907 THE LARGEST MANUFACTURER OF PRECISION EQUIPMENT FOR MOTION PICTU WOOD AND THE WORLD





Photographs courtesy U. S. Office of Education

Nursing Techniques

• **Production "stills" from films on nursing produced by Willard Pictures for the United States Office of Education; top left and right, scenes from *Feeding the Patient;* center left, scene from *Care of the Patient with Diabetes Mellitus—Uncomplicated;* center right, scene from *Care of the Patient with Diabetes Mellitus—Complicated;* bottom left and right, scenes from *Care of the Cardiac Patient;* these movies were made by the Office of Education for wartime use; but they will serve the needs of peace as well; in them are exemplified the latest nursing techniques which were filmed under the expert supervision of leaders in the medical and surgical professions; never before in the history of medicine has there been assembled so comprehensive a collection of motion pictures dealing with the important subject of nursing, as this group of films which the Office of Education has provided to serve for years to come in outlining both basic principles and detailed operations carried out under them.**

PRACTICAL FILMS

The non theatrical movie as used for various purposes

O. OF E. NURSING FILMS

Willard Pictures, of New York City, has just completed one of the final series of training films to be released by the United States Office of Education. This group of nine subjects covers a wide variety of elementary and advanced nursing instruction. It will be made available for general non-theatrical screening.

These pictures could hardly be more timely, since they are being released in a period when hospitals are overcrowded and understaffed. The need for more rapid training of new nurses is, of course, urgent. In addition, because many convalescents are being released from hospitals earlier than usual, this knowledge will be extremely valuable to home makers faced with taking care of these people until recovery is complete.

The filming was done almost entirely on location, in hospitals and homes, with their attendant limitations of space and lighting facilities. However, by ingenious devices and careful planning beforehand, Willard crews achieved highly successful results both in cinematography and continuity.

Much animation was used, particularly to demonstrate interior body functions under various conditions. The animated sequences were created and executed by Willard technicians, artists and cameramen in the firm's own studios.

Lee Dick, ACL, supervised and coordinated the production of the series, working with three production units on what amounted to an assembly line basis. The Office of Education was represented by Marion Evans.

Writers and directors included Alice Welty, Howard Stiles and John Mills, jr. Unit production managers were Carol Hale and Istar Barzell. Cameramen were Herman Holt, 3rd, Norman Dyhrenfurth and T. W. Willard, FACL. Production assistants were Herbert Hughes, Joseph Gonzales, William Stoneback, Morton Strauss and George Pickow. Art direction was in the hands of Dwinell Grant. Paul Busch was in charge of animation and Ernest Pittaro operated the animation camera.

Frequently a single crew, while on a certain location which could be made available only for a limited time, would film sequences from two or three different pictures. In spite of the many serious problems encountered, the films were completed in a minimum of time, and on schedule.

As a supplement to the motion picture series, silent slide film strips were prepared on each subject for use in review and discussion. In addition, printed manuals, containing an illustrated digest of the subject matter, were also furnished. The strips and manuals were produced by Willard Pictures. The total result is a comprehensive and thorough training course which should be valuable for years to come, both in professional and home nursing study.

The series, filmed on 35mm. and released on 16mm., includes these subjects.

Feeding the Patient, one and a half reels, black and white, is available in 16mm. sound on film. It demonstrates how to prepare attractive food trays for very ill patients who may have little interest in food. It also shows various techniques of feeding helpless patients and touches on the psychological approach to feeding irritable or disinterested cases.

Temperature, Pulse and Respiration, three reels, black and white, is available on 16mm. sound on film. It shows techniques of taking temperature, pulse and respiration. It reveals the action of these functions and what they mean under various conditions or when affected by certain specific diseases. This film is almost one half animation, used to illustrate what is going on inside the body, to produce these symptoms.

Administering Hot Applications, two reels, black and white, is available on 16mm. sound on film. It illustrates techniques of applying heat to the body in treatment of disease and explains when to use hot applications, and why. It shows the effect of heat on the skin, blood supply and underlying tissues, as well as its therapeutic value.

Administering Cold Applications, two reels, black and white, is available on 16mm. sound on film. Its treatment is similar to the preceding picture, but in reverse. In addition, it shows the value of the heretofore little used techniques of employing cold as anesthesia, in amputations or in treating patients who are too weak to be given narcotics.

Electrotherapy and Radiotherapy, one and one half reels, black and white, is available on 16mm. sound on film. It demonstrates techniques of administering X-ray treatments to cancer victims. Also the use of radiotherapy is shown in alleviating the effects of other diseases.

Care of the Patient with Diabetes Mellitus—Uncomplicated uses a typical case history to show how symptoms of diabetes may be recognized. Preceeding with consultation, examination and diagnosis, it then follows the patient through hospitalization.

Care of the Patient with Diabetes Mellitus—Complicated describes the treatment and psychological readjustment which the patient must undergo, as well as teaching him the supervision of his own diet and the self administration of insulin.

Care of the Cardiac Patient, three reels, black and white, is available on 16mm. sound on film. It presents a complete case history of a typical cardiac patient from the initial attack, through hospitalization and detailed treatment, to rehabilitation and return to useful home life. The important psychological factor is emphasized throughout.

Hydrotherapy, two reels, black and white, is available on 16mm. sound on film. It demonstrates thoroughly the various types of baths used by hospitals for the treatment of disease and it explains [Continued on page 355]

AMATEUR CLUBS

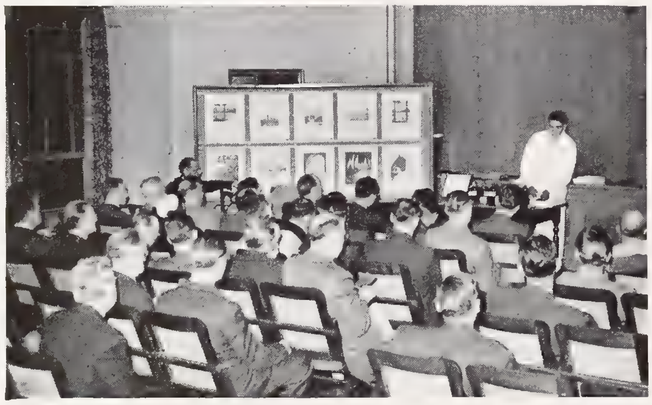
What organized groups are doing everywhere

JAMES W. MOORE, ACL

Club at Canal Organized under the leadership of Dr. Carl R. Smart, ACL, the Colon 8-16 Club has recently been formed in that city of the Republic of Panama. Dr. Smart serves as first president, assisted by Sherman S. Skeete as secretary treasurer. Other charter members are Oscar Naters, ACL, Albert Williams, ACL, Basil E. Chang, ACL, Harry Peck, ACL and Guillermo Delgado, ACL. Interested amateurs in the Canal area may receive further information regarding the club from Dr. Smart, at 7040 Sixth Street, in Colon.

Westwood invites All amateur movie makers in the San Francisco Bay region are invited by the Westwood Movie Club of that city to attend the group's fourth annual Movie Makers Exposition, scheduled for the evening of September 28, at the St. Francis Community Hall. The club's president, George Loehrsen, will open the gathering and will be assisted by Eric Unmack, ACL, Dr. I. C. Gobar, ACL, Jesse Richardson, Edward A. Franke, ACL, Don Campbell, ACL, and Edna Spree. Fred Harvey is serving as chairman of the exposition arrangements.

A. R. Bowen, ACL



• Members of the Bell Movie and Camera Club, of Denver, see demonstration of Ansco Color processing by AAF photo technician.

• Movie and Slide Club, of Palmer Park, in Chicago, shown, as members gather for that group's first annual dinner.

Cooperating with the Westwood unit on the show are the Cinema Club of San Francisco, the Sherman Clay Movie Club, the San Rafael Movie Club, the Vallejo Movie Club and the San Jose Movie Club. Films already booked for screening are *Land of Eternal Spring*, by Earl Boyd; *Service With The Colors*, by Mr. Harvey; *Ten Pretty Girls*, by Anchor Jensen, ACL, of Seattle; *El Capitan* and *The Hummingbird*, by Walter Johnson. There will be no charge for admission.

Tri-City chooses New officers for the season of 1945-1946 have been elected and announced by the Tri-City Cinema Club, of Davenport, Iowa, as follows: Margaret E. West, president; Tom Griberg, ACL, first vicepresident; Roger Spitznas, ACL, second vicepresident; Elmer Jansen, ACL, secretary treasurer. Serving with them on the board of trustees are C. D. Snyder, Peter DeVos and Claire Smick. Tom Severs, retiring Tri-City president, has been given the club's award for the best film of the year.

Eighth for La Casa Fifteen members of La Casa Movie Club, ACL, in Alhambra, Calif., collaborated in a recent program marking the unit's eighth annual birthday celebration, D. M. Gardner was chairman of arrangements, and Mrs. Frank A. Manuel baked and cut the large birthday cake. Among the films seen at late meetings have been *San Diego Zoo*, by Mrs. Fred Gill; *The Great Northwest*, by Monda Taylor; *Friends* and *Vacation Days*, by Mrs. Lester L. Conrad; *Yosemite*, by Mrs. Dorothy Hill; *Jasper National Park*, by Erma Donahue; *The High Sierras*, by Mrs. R. L. Johns; *Grand Canyon*, by C. H. Bodner; *Southern California Views*, by Mrs. Pearl Hall; *Eastern Ramblings*, by Ralph Taylor.

Chicago travels Prewar travel films have marked the programs of late meetings of the Chicago Cinema Club, veteran unit in the Windy City. Among the pictures presented have been *Wyoming Vacation*, by K. P. Newell; *The Northern Rockies*, by LeRoy McGann; *Mexico*, by Elva Kamin; *Our Western Mountains*, by Dr. Luis J. Tint; *Hawaii Calls*, by Myra P. Billings; *Land of the Mayas*, by John W. Ruettinger; *Bolero*, by Jerome Franks; *Chicago*, by Miss H. Byrne; *Devil's Jack Pot*, by Clarence Koch. Visits to the home theatres of James Cornelio and Max Levy also have been featured.

New York 8's Members' films were the order of the evening at a recent meeting of the New York City 8mm. Motion Picture Club, gathered in the Hotel Pennsylvania. Seen on the club's screen were *Canadian Rockies*, by George Keller; *The Midnight Guest*, by George Valentine; *It's V-E Day*, by Terry Manos; *Test Film*, by Joseph Hollywood, FACL. Fred Furman addressed the club on *How To Plan A Film*, illustrating his points with a screening of *The Date*. Joseph R. Samel, ACL, presided at the double turntables for all pictures.

Niagara elects Raymond B. Forden is the newly chosen president of the Niagara Cinema League, ACL, meeting in Buffalo's Science Museum for a recent election. Serving with him

[Continued on page 355]

CHOOSING THE TEN BEST

ROY W. WINTON, ACL

FORTY FIVE days from now, all entries for selection in Movie Makers Ten Best Films of 1945 will have been received. A little later, the staff of this magazine will undertake one of the major tasks of the year, when it meets to determine which pictures will be given that simple Ten Best rating which has for so many years been sought after by superior filmers, the world over.

"How do you do it?" is a recurring question that Movie Makers staff members are asked. That contestants are, broadly speaking, satisfied is shown by the fact that they keep on sending in films for this informal, yet very careful, rating. Now that movie contests are a familiar feature of modern life, it may be helpful to the many organizations that conduct them to go behind the scenes at Movie Makers and to make an effort to set down in writing just how we do choose each year's Ten Best pictures.

The Ten Best selection was set up in 1930 as the choice made by members of the staff of this magazine from the films that they had seen which had been sent to the Amateur Cinema League for review and suggestion. The chief function of the League is service to persons who want to make better pictures, and its consultation, correspondence and publication activities are designed to serve members who want to improve their filming. At the time the Ten Best selection was instituted, those of us at League headquarters were impressed by the great improvement in the quality of personal films. We believed that this quality would be raised still further if we were to choose the Ten Best films of each year. The purpose there, as in all our efforts, was to help people to make better motion pictures. In order to be certain that our phrase, "Ten Best," would cover a wide territory, we also invited films to be sent by persons who were not League members and whose work would not be seen by League consultants automatically.

We wanted to set up a standard that would call forth from filmers their best efforts of all kinds and that would demand from our staff a real judgment and analysis. Therefore, we tried to think ahead. It seemed to us that what the contestants did would depend upon several things—their artistic seriousness; the quality of League teaching; the acceptance by movie makers of the professional validity of our Ten Best ratings and the approval which would be given to our annual selections. Only one of these factors was directly under our control, our instructional capacity. But we felt that acceptance and approval might be won more surely, if we operated according to some reasonable theory.

In this theory, which we developed year after year, several things are basic. The feelings of the filmers who go to a great deal of trouble and care to make superior movies must be considered, and they must be understood by Movie Makers staff as intimately as possible. We [Continued on page 361]

• **Frames from films that won places in MOVIE MAKERS Ten Best ratings in previous years: top, *Linda*, by Richard D. Fuller, ACL; then in order, *In the Beginning*, by Fred C. Ells, FACL; *Desert Life*, by Henry E. Hird, FACL; bottom, *Hail, British Columbia*, by Leo J. Heffernan, FACL.**

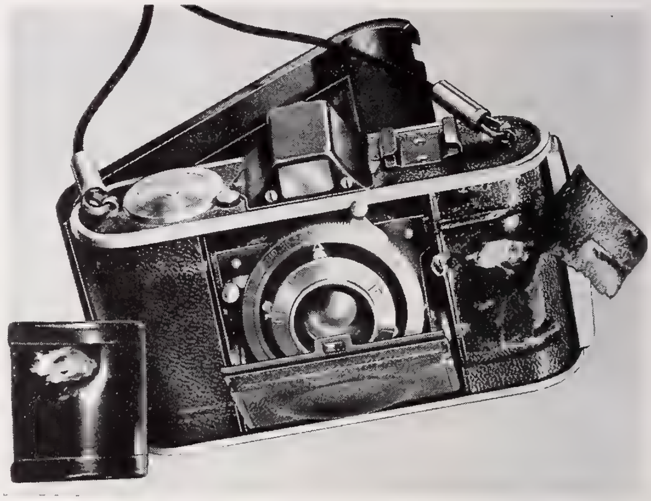
NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

D. E. B. STEVENSON, ACL

Saved by camera Sergeant Louis B. Meyer, of the United States Army Medical Corps, carried his Ansco Memo camera in his left shirt pocket while he was evacuating casualties from the field as a member of a medical unit attached to the Fifty fifth Armored Engineers. During a river crossing under heavy barrage, a piece of enemy shrapnel crashed into Sergeant Meyer's chest, wounding the camera fatally. The soldier, however, was intact but breathless, and he was able to continue evacuating the wounded.

The twenty five year old sergeant returned the demolished camera to Ansco at Binghamton, N. Y., for repairs along with the story surrounding its destruction. Plant workmen decided that it was beyond repair and went to work assembling him a new Memo camera from parts left of pre-war stock. Shipped with the new camera was a supply of Ansco film and prints made from a roll of film found in the magazine of the punctured Memo. The film left in the camera was only slightly fogged despite the fact that the magazine was pierced as well.



• Ansco Memo camera that kept a red hot shell fragment from the heart of Sergeant Louis B. Meyer, a United States Army medical corpsman.

New home The Dayton Film Rental Libraries, 2227 Hepburn Avenue, Dayton 6, Ohio, have under way work to enlarge their present store. Acquisition of additional space through remodeling will enable this concern to offer more and better services to their customers. The building will be a pleasant white structure, with many additional facilities and added beauty.

"Down under" films The Bell & Howell Filmosound Library, 1801 Larchmont Avenue, Chicago, Ill., has announced a series of six one reel Australian films for use in teaching. They deal primarily with the marine and bird life of the Great Barrier Reef and its adjacent islands.

The subjects include *People of the Ponds*, a study of microscopic life in the pool of an extinct volcano; *Birds of the Barrier*, showing terns, gannets, mutton birds and white capped knobby flocks; *Coral and Its Creatures*, a study of island building polyps, the feather starfish, the shark embryo and the cowfish that wears its skeleton over the flesh; *Secrets of the Sea*, showing a variety of rare sea forms; *Catching Crocodiles*, both fresh and salt water types; *Strange Sea Shells*, depicting shells ranging from microscopic sizes to others large enough to trap and kill men, together with many strange, new specimens. This is one of the first of a series of films planned by Bell & Howell for educational purposes and the betterment of international understanding.

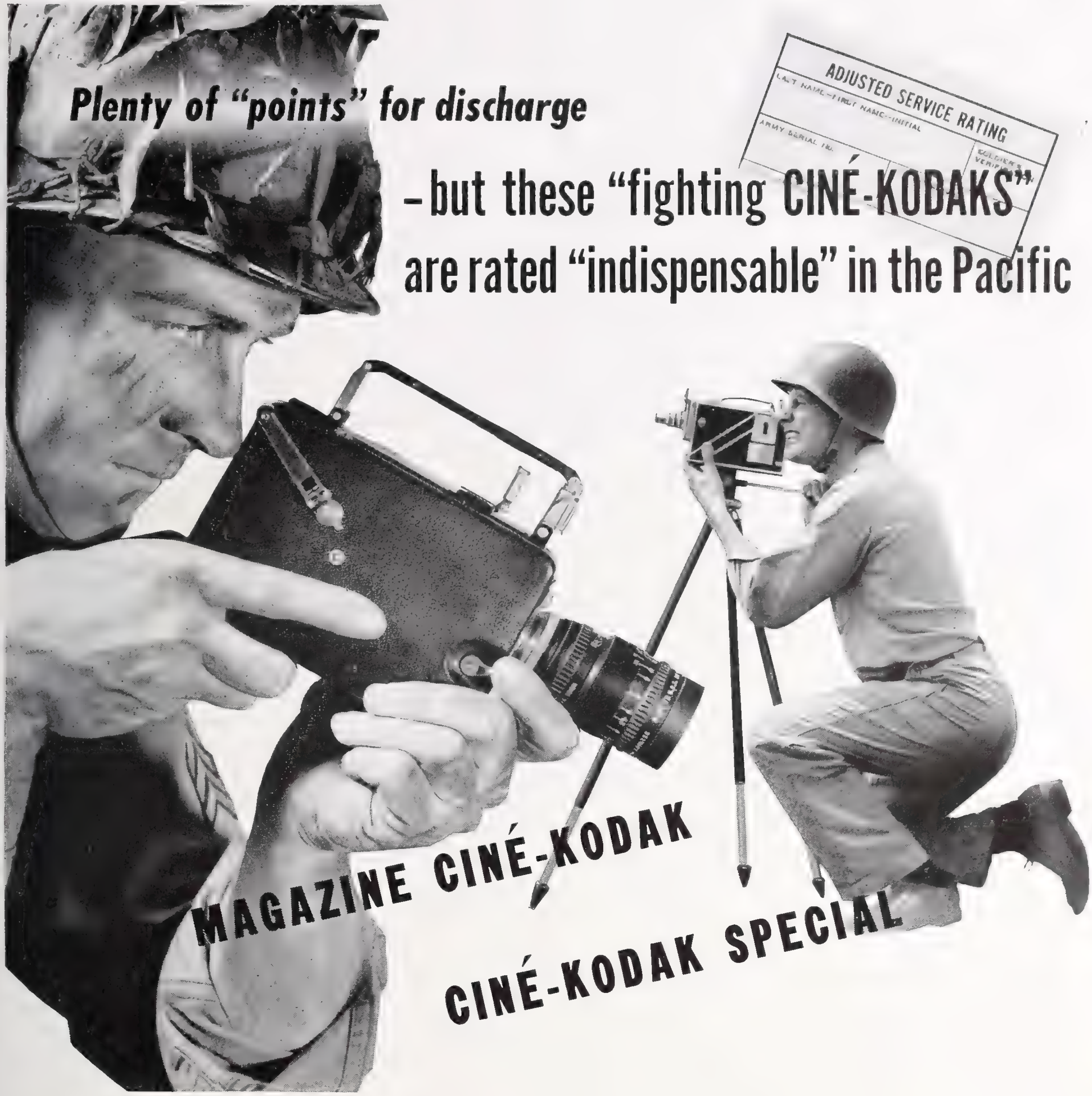
• Dayton Film Rental Libraries, of Dayton, Ohio, starts construction of new salesroom, seventy by sixty feet, to provide more ample quarters.

Mexico "stills" Mario Bucovich, internationally known photographer, shot a group of colored still pictures for his private Pan American collection. The beauty and excellence of these were such that the American Photo Supply Company, S. A., Avenida F. I. Madero 43, Mexico, D. F., acquired the photographs and enlarged them to twenty by thirteen inches in full color offset prints, which are offered for $10.00 for a set of eight pictures. The four sets include views of Acapulco, Puebla, Oaxaca and Morelos. The "stills" are excellent for framing.

Castle catalog Castle Films announces the publication of a new catalog of home movies with illustrations and descriptions of more than 125 films, many recently released. The thirty two page book is expensively prepared with excellent paper and is bound in a full color cover. The gift suggestion section of the catalog includes a description of Castle's new product of this month, two by two inch film slides of Epic Pictures of World War II.

New acquirements International Theatrical & Television Corporation, of New York City, announces the acquisition of Larry Lansburgh's Kodachrome short subject on Pavano, the trick horse owned by Mexico's President Avilo Camacho, a four reel Kodachrome feature made in Mexico by Alvin Gordon of Contemporary Films, which dramatizes the Chamulla Indian tribe, whose services were required for the construction of the highway through the mountainous country of Chiapas, and Mr. Gordon's *My Friend Pollito*, which is a seven reel feature in Kodachrome. In Hollywood, Lupita Tovar will provide added sequences, and she will give both

[Continued on page 360]



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Most Ciné-Kodak Film is on "active duty," too.

How "dope sheets" serve

[Continued from page 335]

often encounter. The problem was this. Charles Hooker, who played the part of Judge Quade, could devote only a limited amount of time to the picture. This fact meant that he could not be present for pre-filming studies, involving such technical matters as scene location, lighting effects and the determination of the desired illumination. A member of the family, when he was in good humor, was asked to substitute for Mr. Hooker during these studies. The data thus obtained were then recorded on a rough sketch—a dope sheet. When Charles Hooker *was* available for a few hours of acting, the arrangements previously worked out could easily be duplicated. By this means it was possible to crowd scenes into a short period of time, which otherwise would have consumed many days.

Now let us consider a campfire scene which appears near the end of this picture. The scene, so typical of wilderness living, was actually filmed next to the garage in our own backyard. Weeks ahead of time, tentative plans were drawn for the shooting. Cables were strung for the lights, to imitate the flicker of the campfire; logs and stumps were rounded up and arranged, until the composition appeared to be satisfactory. The proper camera position was found and other problems of picture taking mechanics were settled.

The essence of success, however, in filming this scene was the choice of illumination. Daylight was needed to illuminate the large area, but bright daylight meant the use of an *f*/8 lens opening, which was incorrect to film the campfire flames to the best advantage, an opening of *f*/1.9 being required for this. The solution was to film late in the day, when an opening of f/1.9 would be best for both the fire and the general scene. Days ahead of time, exposure meter readings were taken at frequent intervals in the late afternoon and the approximate hour was established for filming with an *f*/1.9 opening. The entire layout of the scene and also the light requirements were easily repeated on the day on which the filming was done—all with the help of the dope sheet. (See Fig. 6.)

It will be found that many dope sheets which the movie maker prepares will have a more or less permanent usefulness, extending beyond the production of any single picture. Exposure data, for example, may be conveniently recorded by this means. A scene of a portion of a newspaper may be required, in which case it is convenient to refer to a previously constructed dope sheet, giving brightness, distances, positions of the lights used and the stop setting. (See Fig. 7; red Cellophane simulates firelight.)

The expenditure of considerable time in preparing a dope sheet of this type is warranted because of the permanent value of the data recorded. Suppose the movie maker has a few feet of unexposed film at the end of a roll. Here is an opportunity to make a dope sheet for, say, newspaper clippings. The lighting is arranged, the camera is set up and a few frames are exposed at each of a number of stop settings. A small card identifying the stop number, placed over a small portion of the newspaper clipping, will help in the selection of the desired exposure when the developed film is returned. A record of the pertinent data —on a dope sheet—makes filming newspaper clippings a matter of routine from then on. Furthermore, the exposure data thus obtained may be more accurate than if taken hurriedly from a photo guide during the activity of a busy filming period.

It is true that preliminary work on the dope sheet may consume considerable time, but it is worth all the effort. It is better economy to tear up sketch after sketch than to throw away many feet of valuable Kodachrome. The movie maker will find that, by using dope sheets, it will be possible to complete many sequences without retakes. For example, the entire Judge Quade montage, containing twelve superimposed scenes, connected by lap dissolves, was filmed on one forty foot length of film. Each scene was planned, in every detail, to the exact desired length. There is not one single splice in this sequence, and the last superimposed scene was finished within eight inches of the pre-calculated length.

Many amateur filmers will sooner or later come to the conclusion that, when more assistance is desired than the script can furnish, the dope sheet may be a life saver.

Park ways

[Continued from page 336]

keeping far away.

8. *More general views.* Stable near park, as equestrians prance regally out to street, bumping against parked cars as they proceed to Central Park. Shots, from several points along equestrian path, of types of riders. In last scene, a policeman's back is prominent in foreground.

9. *Sequence of policeman.* Begin with large closeup of same "cop" as he watches nags go by. He removes hat and wipes brow with handkerchief. In medium shot he starts to walk away from camera. A pretty nurse and child pass by in the background. Cop turns around to eye her warmly. She ignores his inviting smile and he continues plodding beat. Camera tilts down to show only his big, hot feet pounding sidewalk. Up again, as he spots amorous couple on grass some distance away and angrily barks at them to move.

10. *Sequence of couple.* Begin with "two shot" of couple on grass. Semi-long shot, as they embarrassedly pick themselves up and stroll hand in hand toward the lake. We show them again at the boathouse in semi-long shot as they buy ticket and enter rowboat. Semi-closeup, as they are again neck and neck in quiet cove. "Pan" to semi-long shot of sailor in boat nearby, as he calls to girl on shore, inviting her to join him. She gets into craft and they row away, girl at oars, sailor talking animatedly.

11. *Dissolve to* scene on park bench, semi-closeup of same girl, same sailor. Their heads are close together. He whispers in her ear. She shakes her head. He kisses her, again whispers. She shakes her head. New semi-closeup angle on scene, as ten year old boy walks by, staring at them. Camera "pans" to follow him.

12. *Closeup.* Boy as he stops to look around him. Wonderment on his face, then consternation. Cut to semi-closeup of adult standing nearby. Cut back to boy's face as chagrin, then suspicion flows over it—he is on the verge of tears. Cut to semi-long shot of same adult (no truant officer, after all) as he pulls bag of peanuts from pocket and walks away, munching. Semi-closeup, as relief spreads on child's face. Follow him in semi-long shot, as he walks down to Conservatory Lake, to watch boats.

13. *Semi-long shot.* Tennis courts; players in action and standing by waiting their turn. Closeups of several players leaving courts, hot and sweaty.

14. *Semi-long shot.* Female bicyclist again, now doing much better. Male rider catches up to her, slows down and engages in running conversation.

15. *Sequence of children at lake.* Semi-long shot of one child's model boat which has drifted out to center of pond. It starts to rain. Others pick up boats and start homeward. This boy stays, waiting for wind to blow his boat toward shore.

16. *Semi-long shot.* The Zoo, just before the rain. People around giraffes, elephants, seals. As it starts to rain, people leave seals' cage, but the animals continue to gambol and frisk.

17. *Semi-long shot.* Boy and girl cyclists as they become conscious of rain. They stop, wheel their mounts off path and downhill to tunnel. They lean wheels against wall, touching, then sit down on protected bench.

18. *Semi-closeup.* The girl and the sailor on the bench. He hands her a newspaper and they make a dash for shelter.

19. *Semi-long shot.* Boy at boat pond.

He has found a stick and is frantically trying to recover his boat. Just then sun starts to shine and rain stops. Worried expression on his face disappears and he tosses stick away.

20. *Semi-closeup.* A lady with bag of dried bread for pigeons. She looks up at sky, as sun comes out. From under shelter of tree she moves to park bench. Closeup of bench, with water glistening on it. She takes out handkerchief and wipes water off, then sits down. *The End.*

Films in a modern museum

[Continued from page 337]

type of cine camera in 1930, the Rochester Museum moved far ahead in the 16mm. field. After filming about everything that happened in Rochester during that year, Dr. Parker took his camera with him to the American Association of Museums convention in St. Louis in 1931. Always interested in American Indian culture, he joined a party journeying up the Mississippi River, to inspect the famed Illinois Cahokia Mound, the largest Indian mound in America. The Rochester Museum got for its records 200 feet of the journey and another 200 feet of views of the mammoth mound which is spread over sixteen acres.

Realizing that Indian culture, as it once flourished in our country, is fast diminishing and would, in fact, be lost entirely with the passing away of the elder generation, the Rochester Museum determined to record for posterity what was remembered from ancientry. It devised an Indian Arts program. The younger people among the remaining Iroquois were sent to the older people, to learn from them the old customs and arts now almost forgotten. An era from the past was recreated. The young Indians projected themselves backward into the time before the white man came. The Rochester Museum assisted by building authentic backgrounds, and thus the Iroquois were recorded as of old in their natural setting, pursuing their ancient crafts, family life and ceremonial rites.

The film itself was one month in the making. It so interested the Indians that, when an "Indian Day" was held, they wrote dramatic stories of their history and enacted them. These too were filmed by the Rochester Museum; and, along with the movies, it took sound recordings. So, just as a painting or a single work of classic art is restored, the Rochester Museum in effect restored a historic society, authentically preserved forever on 16mm. film.

In this connection must be mentioned the Rochester Museum's archeological expeditions, which are sponsored annually, to excavate the sites of early

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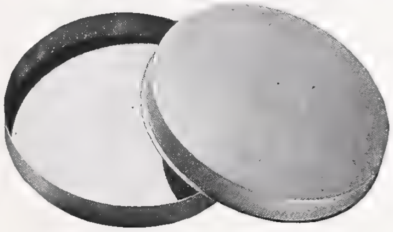

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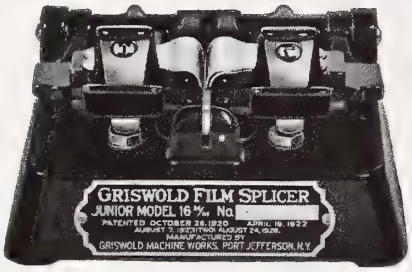
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Indian villages and settlements in upstate New York. These too are filmed, showing how the archeologist works and how he finds relics of the Indians who lived long ago. One year the Museum, through this practice, put on film the discovery of a whole new Indian culture, named by the Museum archeologist "Laurentian," which filled a wide gap, a missing link in the white man's knowledge of his predecessors on this continent. This method of permanently recording activities all the year round turned out so successfully that the practice has been adopted by leading museums in this country and abroad.

Aware of photographic trends, the Rochester Museum began to use color film as soon as it came out. As improved color films made their appearance, the Museum discovered an amateur movie maker who was a chemist by profession. He was persuaded to take color films for the Museum, and he spent four years making Kodachrome movies with a Ciné Special which, Director Parker recalls, had every gadget under the sun on it.

Thus Carlton Burke came to the Rochester Museum as Resident Fellow in Photography. He was given a studio and a laboratory where he could develop films and ideas.

Mr. Burke filmed the Genesee River, which flows through Rochester, in color from source to mouth. He used the motion picture camera to show the idea of water in motion, and he turned it upon the animals, insects, flowers and foliage to make a complete story of the Genesee. Then, in color, he reproduced Dr. Parker's earlier study of water in all its mutations, from ice to vapor, including streams, waterfalls, mist, steam, fog, clouds, rain, sleet, snowflakes and the formation of icicles.

One film the Rochester Museum wanted eagerly was the story of the bird life of the region. Mr. Burke built blinds and got pictures of some of the rarest birds in America, some of them native to New York, others migrating between distant points. They were taken in all their habits, showing flying, feeding, nesting and the behavior of the female bird caring for her young. Several hundred feet of film were shot, they were made available on requisition for educational purposes and were projected in the classrooms of Rochester schools, being used for seven years before some of them wore out.

Rochester children, by this means, became acquainted with such of their feathered friends as the Baltimore oriole, American redstart, chestnut sided warbler, cardinal, black crowned night heron, black tern, Florida gallinule, great blue heron, loggerhead shrike, black and white warbler, Cooper's hawk, blue jay, swamp sparrow, bluebird, purple finch, least flycatcher, phoebe, killdeer, ring billed gull, her-ring gull, least and spotted sandpipers and the bank swallow. One picture of a resting nighthawk was particularly interesting, because of the bird's ability to conceal itself, simulating a pebbled stretch of ground. As the film rolled past the lens, the bird rose from its resting place like a handful of pebbles rising up, showing even in motion the effectiveness of nature's protective cloak about her creatures. Master prints of these much used subjects have been preserved, so that they can still be observed in the Rochester Museum.

Another natural history project undertaken on 16mm. film by the Rochester Museum was a study of rattlesnakes. A Rochesterian, Melvin Andrews, was interested in collecting live specimens. Mr. Burke was interested in any motion picture showing nature's rhythm. Mr. Andrews, knowing that man pursues the snake, rather than the snake wishing to pursue the man, went to Briggs Gully along Honeoye Lake, where rattlesnakes were known to thrive, and brought back some lively specimens. His idea was to keep the rattlesnake active, so that it could undulate, yet not move too rapidly. He solved this problem by putting the rattlesnake on glass. By this arrangement, the snake's movement was confined to an undulation sidewise and forward, in a swimming movement, without making too much progress. Mr. Burke was then able to place his camera within six inches of his subject; he took 200 feet of the rattlesnake's muscular movement at close range. A great deal could thus be learned, since the films made it possible to observe the subject under conditions denied the ordinary naturalist.

In these uses of 16mm. films, the Rochester Museum pioneered; but it is no longer alone in appreciating the permanent value of movie making, 16mm. films having since become recognized by public institutions throughout the world as a means of entertainment, education and record. The Museum's place in the forefront is maintained, however, by an annual lecture course, illustrating the year's activities. Museum heads from all over the country come to Rochester for this program, including personnel from such leading scientific societies as the Cranbrook Institute, the Colorado Museum of Natural History and the Smithsonian Institution National Museum.

Dr. Parker has gone far afield of Rochester at times to get films of educational value for the users of the Museum which he directs. Before the war, when it was learned that a New York importer was planning to go to the Balkans, Dr. Parker placed an order for films to be taken in Hungary, Romania, Bulgaria, Greece, Yugoslavia and Serbia. The Rochester Museum now owns 7,000 feet of color film, including scenes and sights that many

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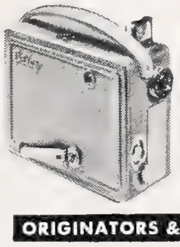

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movie makers would either overlook or edit out. These films are used to teach the children of Rochester the actual, bare, true story of countries since bombed, besieged, occupied and freed again.

The Rochester Museum has turned its movie camera upon itself too. When the will of Edward Bausch, of the Bausch & Lomb Optical Company, provided for the erection of a new building on its own ground, the Museum engaged the services of M. Vastola, a member of one of the film societies flourishing in Rochester, and he shot 1200 feet showing the complete operation of erecting a modern building, from the first spadeful of ground broken, through the structure of steel framework, and plumbers putting in fittings, to hanging glass doors and laying the granite steps.

In its modern setting, the Museum then turned its camera's eye on the internal operations, filming the activities of every office, making a record of methods and principles and personnel, such as could be done to advantage in many forms of business. It is not only the best type of record for a business to have, says Director Parker, but the medium is so flexible and so simple to operate that any person with the exercise of ordinary care and judgment can get truly wonderful results.

Dr. Parker has seen many such results. The Rochester Museum is the home of one 8mm. and two 16mm. movie clubs, as well as of the Rochester Hobby Council, which coordinates the activities of twenty five separate groups, from archers to stamp collectors. Each of these groups has been encouraged to take movies of its interests, which produced two important developments. One was the production of a film arguing for the pursuit of hobbies; the other was a recognition of the high teaching value to the active hobbyist in the perfection of his technique, particularly in archery, golf, tennis, fly casting, animal training and even in movie making.

All titles in Museum movies are neatly hand lettered, for both black and white and color films. To do this titling, the aid of the Museum Film Clubs was enlisted; they also helped to dramatize some of the movie scenes, like those in the story of hobbies.

The movie clubs in Rochester have suspended activities during the war. When they resume, they will have a new subject on which to train their lenses, for the Museum is now completing work on a floral diorama, fifteen feet high and thirty feet wide overall, which shows native flowers and foliage in three seasons, spring, summer and autumn, each in its natural color. There is an actual waterfall, and the leaves move gently in a true to life breeze. Designed and executed by the sons of Henri Marchand, an art director of the New York World's Fair, this exhibit is to be opened to the public after completion this fall at a cost approaching $100,000. There is a natural appearing path threading its way through the exhibit which will be large enough for walking over, but this will be maintained for the use of technicians to keep the diorama in constant repair. For ordinary purposes, movies will have to be made from in front of the exhibit. This camera position will involve a problem in lighting which is not calculated, however, to keep the avid movie making fan from getting lifelike shots of nature's seasonal cloakings. The flower group is the only one of its size in America, with a background of falling water, moving leaves and swaying grass.

The Rochester Museum also has facilities for projection, including every type of sound. In addition to showing its own films, the Museum contracts with all the leading 16mm. agencies for cartoons and educational films, and it frequently shows institutional films from large corporations. A weekly program is presented Saturday mornings free to children of Rochester, with more than 11,000 attending in the 1944-45 lecture season. Sunday films for adults draw from 500 to a capacity house of 2,000 viewers. Film showings are considered by Dr. Parker to be one of the most effective means of attracting visitors to the Museum. In the advertising film, which is used sparingly, it is easy to tell what advertising gets a good reception and what is resented. The audience is large enough so that its responses register. The Museum never uses the dramatic film, leaving that to the theatres.

The Rochester Museum's long time use of 16mm. films resulted in one important wartime contribution. When Carlton Burke went into the Army, he became a real asset to the Army Medical Corps. His experience in the use of film made it possible for him to record surgical operations so realistically in color that his movies came to be used for the instruction of newer surgeons in operating technique. Not only have films and cameras gone to war for mapping and reconnaissance, but in this case one of their users who began as an amateur has through his hobby made it possible to save many American lives, surgeons by the hundreds having learned the procedure of successful life saving operation by studying his films. In this too, a by product of its film programs, the Rochester Museum feels that it has served posterity.

A cine aid for golfers

[Continued from page 338]

It will be helpful to stop the "pro's" swing at identical places, and so to have a basis for further comparison.

This procedure can be followed in all the typical shots of a round of golf. By including, with the shots off the tee, other shots off the fairway, out of bunkers, approaches and putts, your whole game will pass in review and you will have a thorough and complete study of your swing. The finished film will be a great help in indicating faults, and it will point out in excellent fashion the steps to take, to cut down your score.

The preparation of this film will, if it is carefully done, consume several hours; and it will be better to do it in sections, unless you can get the "pro" to give you all the time you need. If a friend helps you who is not an expert, the "pro's" swing for purposes of comparison will have to be eliminated, but your own swing can be analyzed. It is fun to make your golf movie; it will be more useful than many lessons, because, instead of trying to absorb corrections, you can actually see your mistakes, and they will therefore be easier to correct.

Practical films

[Continued from page 345]

the effect of water temperature on the body, showing why this has therapeutic value.

GOING NORTH

This record picture, made by one of the Netherlands East Indies film units, according to Aneta, Netherlands News Agency, portrays the exciting and action filled invasion of Leyte. The Australian press hailed it as one of the most authoritative Pacific war pictures yet made. It vividly portrays United States soldiers leaving their invasion barges and going ashore under the terrific barrage of the warships. The bombardment and its results are also shown. One of the cameramen on this assignment, who went in with the troops, was wounded getting some of these action shots. The film is available from the Netherlands Information Bureau, 10 Rockefeller Plaza, New York 20, N. Y.

Amateur clubs

[Continued from page 346]

are Clifford Hammond, vicepresident; Mary A. Todd, secretary; Harold C. Todd, treasurer. In the club's annual contest, Clayton Backus took first award with *Christmas*, followed by Mr. Todd, with *Beauty Boy* and Henry Ward, with *Fishing*.

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■ *Wings Over Africa,* seven reels, 16mm. sound on film, starring Joan Gardner, James Carew, James Harcourt and Ian Colin, is released by the Sack Entertainment Enterprises, Film Exchange Building, Dallas, Texas. The story is centered around two prospectors, Cooper and Dalton, who discover a skeleton in Africa. On the skeleton they find a letter addressed to one Wilkins of London, containing maps and a deed to a diamond mine. Wilkins, to whom Cooper gives the letter, decides to return with Cooper to claim the mine that his brother has deeded to him. They are involved in exciting adventures.

■ *F. D. R.,* in two 8mm. (short and feature) and two 16mm. (short and feature) editions and one 16mm. sound edition, has been released by Official Films, Inc., 625 Madison Avenue, New York 22, N. Y. It is a collection of the major highlights, and showing his human qualities, of the career of the late President of the United States.

■ *Michael Strogoff,* eleven reels, black and white, 16mm. sound on film, formerly released by RKO as *The Soldier and the Lady,* is taken from Jules Verne's famous story of the Czar's courier who saved the fiery gypsy spy and was, in turn, saved from the Cossack rebel chief. The film is released by the Bell & Howell Filmosound Library, 1801 Larchmont Avenue, Chicago 13, Ill.

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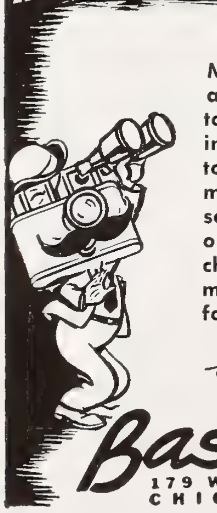

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The clinic

[Continued from page 340]

number of Movie Makers—February, 1927—Dr. Kinema appeared with his Clinic. Under the anonymity of the doughty doctor, Mr. Maxim talked vigorously and critically of amateur failings.

After a while, *The Clinic* modified itself into its present form—a discussion of technical matters—and it was edited by the technical consultants of the League, through the years. Dr. Kinema kept on writing, but he appeared in separate articles. His anonymous personality was carefully preserved until after Mr. Maxim's death in 1936. Mr. Maxim's last article, written as Dr. Kinema, appeared in the month preceding his decease. It was decided at Movie Makers offices that Dr. Kinema should appear no more, because his *nom de plume* was so peculiarly the possession of the League's Founder. The fact that Mr. Maxim was the doctor was made public in this magazine.

The Clinic survived as a departmental title, as a kind of indirect memorial to Dr. Kinema and to Mr. Maxim, who created him.

A "cliff dweller" builds a theatre

[Continued from page 339]

uisite is a fully cooperative "better half." If your wife is sympathetic, you will find the rest fairly easy going.

Our home consists of a living room, bedroom, kitchen and a fourth room which was intended to serve as an additional bedroom. This, my very cooperative wife agreed to let me have. Here is my workroom. I have equipped it with a workbench and storage facilities for all my movie equipment, as well as for the power and hand tools that I use to build the many "gadgets" that movie makers like to make. There is a large cabinet which is used for extra storage. In this room I can edit, make titles and do the experimenting that is so essential, without disturbing the rest of the house in any way. Best of all, I do not have to move anything or pack it up at the end of an evening's work, if I intend to go ahead on the following evening. I have learned to make very little noise with my tools and I was surprised and pleased to learn that a two year old baby, who sleeps in a room directly below my workroom, has never been disturbed by my cine labors.

The theatre is in the living room, but it is not in evidence unless movies are to be shown. I built a stage to fit the size of the picture which I project

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(the throw from the projector to screen is only seventeen feet). This stage is placed on top of a bookcase at one end of the room. It is equipped with draw curtains, a proscenium arch, red, blue and amber footlights and a motor that opens and closes the curtains.

At the other end of the living room is a closet, six feet wide and four feet deep. Again, the cooperation of my wife enabled me to take possession of it, and it is the projection booth, containing dual turntables, record racks and a projector stand which folds out of the way when it is not in use. Although I did not forget the warnings of landlords everywhere about damage, I cut a hole in the wall between the closet and the living room and lined it neatly with plywood. It is the port for the projector's light beam, concealed, normally, by a picture. If we should move from this apartment, I shall get a plasterer to come in, for a few dollars, and make neat repairs.

In this booth there is a rheostat for dimming the living room lights and the footlights simultaneously, as projection begins, and also a three way switch that opens and closes the curtains. A radio set is permanently located in the bookcase, on which the stage rests, and it is used as an amplifier, all wiring being stationary. The stage itself is stored in the workshop. A single eight way cable instantly plugs in all the circuits for the curtain motor, the house lights and the footlights.

In the illustrations on page 339, you will see the results of a "cliff dweller's" determination to have space for his cine work. Additional information will be found in the descriptions under each of the photographs.

There it is, fellow amateurs, and all in a four room apartment! I suspect that those of you who are also apartment house inhabitants could, with a little study, work out your own version of this plan. But, don't forget to see your wife first!

A "gadget" out in front

[Continued from page 341]

should be smooth and free from tears, so that it may easily be glued to the metal and wooden parts.

The front board is best made from a piece of pressed wallboard, since this material gives great rigidity without excessive weight or bulk. A hole, slightly smaller than the large end of the bellows, should be cut and neatly sanded, to eliminate ragged edges. Enough material should be left around the hole to give space for mounting the mask guides. These are strips placed to hold glass masks, which are best obtained as the standard 3¼ inch by 4 inch lantern slide cover glasses. A stop pin should be so placed in one side of the front board that the mask can be slipped in from one side, coming to rest in the same place each time it is used. The illustration shows a mask partly in place, and the pin may be seen on the far side of the front board.

The rear board, or filter holder, may be made of wood or metal. It is designed to hold both a two inch square filter and a slide, or fitting, to make a lighttight contact between lens and bellows assembly. A drawing of this piece is shown in Fig. 2. The bellows is cemented to this piece by means of a waterproof cold water glue, and it should be held in place with small clamps or spring clothespins until thoroughly dry.

The supports for the device may be made from brass rods. Often an old curtain rod will be ideal. The base support is made to fit into a threaded hole in the tripod top. In Fig. 1, it will be seen that a small block was fastened to the under side of the tripod plate and a hole bored in it for the supporting rod. The exact method of support will depend on the type of tripod to be used. In any event, the rod must be parallel to the axis of the lens and firmly attached to the tripod head.

The sliding brackets which join the vertical supporting rods to the main horizontal support are best provided with set screws, so that ready adjustment may be made for various lenses. The entire mask box assembly must be free to move far enough away from the camera to permit the longest barreled telephoto to be used. In construction as light as that used in this device, it is impossible to secure a high degree of accuracy. It is therefore helpful to provide for both lateral and vertical adjustment in placing the mask holder. Certain types of multiple exposure call for rather accurate centering of the mask if a smooth effect is to be obtained.

The filter holder is provided with a slot in the rear which will hold a fitting, making a lighttight connection between the lens and the bellows assembly. The fitting may be made of metal or plastic material, and it should slide into the slots easily. It is necessary to make a separate fitting for each lens. The sleeve into which the lens fits should be lined with black velvet, and it must be just tight enough to make a reasonable lighttight connection. The construction of this piece is shown in Fig. 3.

The variety of masks which may be used is endless. They are best made by cementing black paper on the lantern slide cover glasses. Generally it is necessary to make these masks in sets of two, one being complementary to the other. An exception to this rule would be found in the case of the quartering mask. One mask can be made to cover all four quarters of the field, simply by turning it to the proper position.

A centering mask provided with cross lines is helpful in aligning the mask holder. When it is used with a camera having cross hairs on the reflex finder, this type of mask allows perfect centering, which is important in good multiple exposure work.

The various parts of the device are shown in Fig. 4. Observing from left to right, we see the supporting rods, a set of two complementary masks, one centering mask, four fittings used to provide lighttight contact between lenses and filter holder, a two inch square filter, two sliding brackets and the main assembly of bellows and holders.

This outfit may be used with a fair degree of satisfactory results with almost any 8mm. or 16mm. camera. However, in order to do accurate mask work it is necessary to use a camera having full field reflex focusing. Only with this facility can one make sure of matching fields in multiple exposure shots involving masks. Some cameras have built in mask slots which accomplish the same thing as the "before the lens" masks. Since these masks are placed behind the reflex device in the camera, their field cannot be seen on the ground glass. Thus, if the mask is irregular in shape or varies from the standard half masks supplied with the camera, there is no way to make sure of the correct alignment of subject matter.

Some of the more common types of masks are shown in Fig. 5. At the top of this illustration are two single masks; below them are two sets of complementary masks. But one advantage of the device here described is found in the fact that one can quickly make any special masks needed for a particular effect. For example, it is sometimes helpful to make a double exposed scene in order to show a person's thoughts. A man sitting in an arm chair might be thinking about the fishing he enjoyed on last summer's trip. A mask with its complement, as shown in Fig. 6, might be the answer. The scene of the man would be made by using one mask, and the fishing scene would be shot on the same footage with the other mask. Of course, the use of masks requires that film be rewound easily in the camera. Several present day cameras have this feature; no doubt, the postwar era will bring others with the rewind equipment.

In order to use a device like the one we have described, the filmer must study the technique and master the art of planning effects carefully. Often the various parts of a multiple exposure scene will be taken in widely varying localities. For this reason, particular care must be taken, to avoid ruining good film. Make certain that you understand exactly what effect you wish to

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create and learn all the steps necessary to secure it. To be sure, you do not have the effects laboratories of Hollywood at your command. If, however, you use care and ingenuity, you can go far in producing results that will not suffer for the lack of expensive and complicated equipment.

News of the industry

[Continued from page 348]

the Spanish and English narratives for this last dual version picture. Miss Tovar will go to Mexico City for the special preview. This is the first full length film to be released by International under the new sales plan which gives all their pictures the same exploitation that a 35mm. subject gets.

Congressional Film Library

Luther Evans, United States Librarian of Congress, has announced the appointment of John G. Bradley, Chief of the Division of Motion Pictures and Sound Recordings in the National Archives, as Director of the new Motion Picture Project of the Library of Congress.

The appointment is an important step toward the fulfillment of plans inaugurated in 1942 when an agreement was entered into with motion picture producers to deposit certain copyrighted films in the Library of Congress. The plan was given added meaning when President Franklin D. Roosevelt sent a joint directive to the Archivist of the United States and the Librarian of Congress to draw up plans for a film servicing building and vaults for photographic materials in Government custody, including copyrighted and other films acquired by the Library. The entire project was planned for the preservation of a pictorial record of the important era in which we now live. Captain Bradley's many years in research in film work, his experiences in Washington, D. C., and his background of education and work suit him admirably for the new, responsible position.

Dealer prize A five hundred dollar prize will be awarded to the dealer who sold the equipment to the contestant winning first place in International Theatrical and Television Corporation's $10,000 amateur movie contest. The entry coupon which every contestant will use will supply a blank for filling in the name and address of his own dealer. This phase of the contest is designed to stimulate sales in the numerous photographic outlet stores.

Fairchild awards The Fairchild Camera & Instrument Corporation, New York City, has awarded special jeweled pins to 249 of its employees who have been with the organization for more than five years.

The presentation was made by Sherman M. Fairchild, chairman of the Corporation's board.

Choosing the Ten Best

[Continued from page 347]

deal with human beings and not with abstract contestants in a kind of cinematic lottery. The Ten Best rating must be preserved as a special and unique selection, differing from all others, based upon honors, rather than upon monetary gain. The mechanism of judging must be so simple that it will insure a real *selection* made by persons who deal all year round with general films and will not degenerate into choices made by the method of mechanical and mathematical averages, in which judgment gives way to situations that bring automatic answers.

Therefore, we rejected certain contest methods that, in our opinion, would award honors for less than the best effort and that—we felt that this point was very important—might enable a staff, in years to come, to evade real critical responsibility and to let averages and categories determine selection.

We steered clear of division into classifications, because we felt that this division would provide too many little honors that could be won by less than best efforts. Obviously, if an award must be given for a scientific film, an animated picture, or what not, and if only a few second and third raters appear in the specified category, an honor will be given for a picture that really does not merit it. We had seen what we believed to be the unhappy results of other contests and ratings, designed to serve the organization that gave the prizes, rather than the cause involved. It is clearly a good practice for a commercial company to have many prizes, so that many persons can be brought into the effort. But we were not trying to please a large number of contestants by dividing honors among them. We were trying to improve the quality of personal filming, by setting a few high honors. We looked toward the Nobel Prize, rather than toward the Pulitzer awards. We believed that good filming could be done in almost any classification of movies, and that the best filming would come if amateurs were encouraged to compete against all comers in all classifications.

The results of other selections based upon classifications have, we believe, proved that we were right, because serious amateurs have preferred to send films for our Ten Best consideration, rather than to other contests, when managers of other contests, with classifications, have set their closing dates in such a way that filmers must choose between our Ten Best and other selec-

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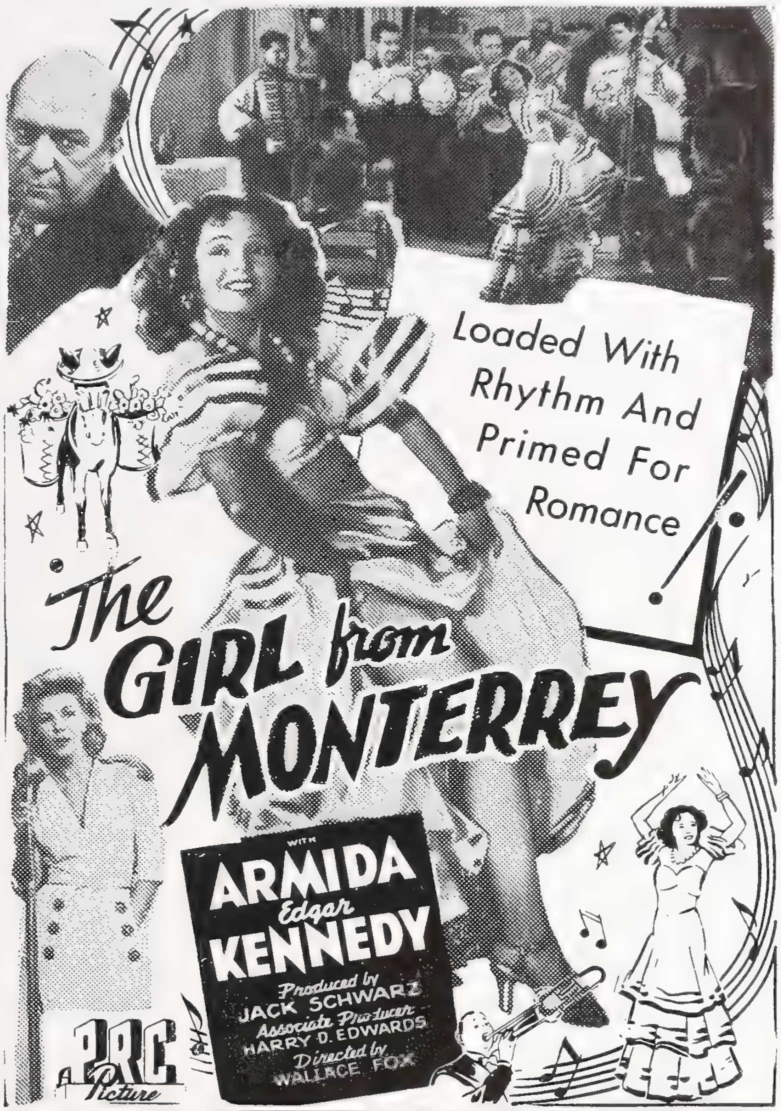

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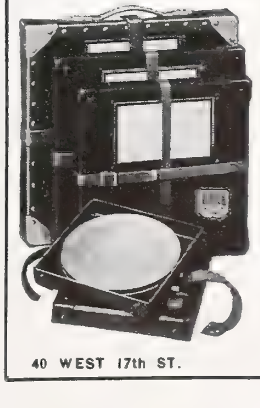

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tions. Many classifications permit easy winning of numerous honors, but the more earnest contestants seem to prefer the hard winning of one of our Ten Best ratings. Our Honorable Mentions are just that—they are mentions with honor. They vary in number from year to year, and they represent a listing of pictures that, in our opinion, have come close enough to Ten Best selections to deserve mention.

In 1936, we were forced to make two classifications, not because we wanted to make them, but because it was obviously a matter of justice to do so. We found that asking amateurs who spent their own money on films to compete with commercial movie makers who are paid by clients was asking a man with a price handicap to compete with those who were often well financed. So, we established the Special Class for films whose makers had received compensation from clients prior to the close of the Ten Best open period.

Judging the Ten Best selections is not easy. Since we reject the system of assigning percentages for cinematography, camera work, continuity, idea, composition and the like, we do not permit the Ten Best to be selected by an adding machine. We suspect that these mechanical methods of judging have been developed because prominent persons, unrelated to personal movie making, who were selected as judges, have known little about the subject and have had to be given routine methods of making decisions. Sometimes, judges who do have knowledge have used this "added up average" method, in order to escape real responsibility for honest mental effort. It follows that, deprived of these convenient mathematical averages, the staff of Movie Makers has had to review films clearly and painstakingly. As Mr. Justice Holmes once said about the "unanimous decisions" of the United States Supreme Court, "we fight like cats and dogs." That is, our Ten Best selections always develop an analysis and discussion among staff members that prolong conferences until late hours at night. What we have set up for ourselves as a staff is not easy, but what our contestants do is not easy; and, if they work hard in producing, so should we work hard in judging.

We try to discover which film has best done what it sets out to do. Making this discovery, to the best of our ability, involves a great many things beyond camera technique. When we have found out which films have done best what they set out to do, we must then consider what was attempted against what somebody else tried. For instance, if there is one place left and if Jones has, in our opinion, done better than five others in what he set out to do—a scenic picture, for example—and if Smith has done better than five others in what he tried—a film recording the construction of his city's new airport—we must determine whether the success of Smith, with his airport film, is a greater achievement than that of Jones, with his scenic. Perhaps Brown, who has tried to express a philosophic idea and who may have done it less well than Jones did with his scenic or Smith with his airport picture, ought to have that one place because of what he tried to do, rather than the others, whose effort was on a less ambitious scale.

We balance a scenic against a dental picture, and a family movie against a dramatic film tale; but we believe that we have the knowledge and experience to do so, because we deal, over a period of years, with so many films of all kinds. It is just for this reason that we have made the staff of Movie Makers the judges, and have not asked distinguished persons to act for us. We believe that contestants for Ten Best places want their films to be considered by persons of amateur motion picture training in preference to persons of public eminence.

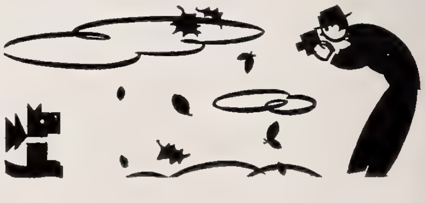
The annual selection of Movie Makers Ten Best is a very real operation of complete intellectual integrity, carried out by persons who know the subject as nobody else can know it, because they have a specific experience. It is a hard job, but an honest one. As to the regulations for our judging, we have none. The whole procedure is simple; it is a talking over, an assessing, an analysis and a final evaluation. The regulations for the contest are equally simple, and they are the result of experience from one year to another, revised as conditions change. The simpler we keep these formal aspects of the annual selection, the more movie makers seem to like the whole thing. They have a confidence in the integrity of the staff of this magazine, or they would not send films from year to year. We do not want to labor this matter of simplicity, but we have discovered that we do best, as a staff, when we keep our discussions entirely informal and argue and bicker over the entries in very human fashion.

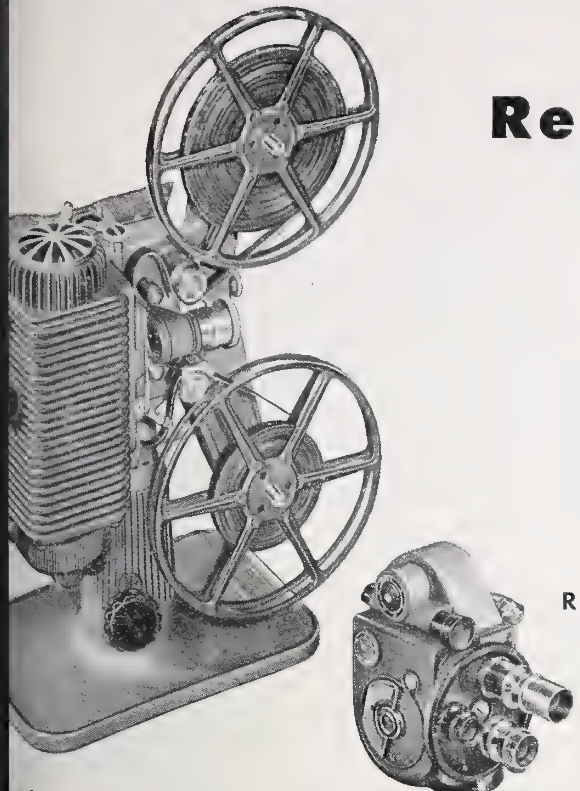
We have sometimes been asked why, if Movie Makers makes the selection and Movie Makers is owned by the Amateur Cinema League, members of the League are permitted to compete. We feel that, since the Ten Best has always been primarily a selection from films that have been reviewed in the course of the year by League consultants, with other films sent in by persons who want to have them considered, we should be working against our prime purpose—that of encouraging better work among personal filmers—if we were to exclude films that have been sent in by League members for review. We should be in the position of a commercial company that offered a contest in cake making, but that excluded anybody who used its own flour, in order to be certain that no shadow of bias could appear. If the company honestly believed that its flour was good, it would welcome competition from those who used it. We really want to prove the fact that League service enables filmers to do better work, and we are always glad when League members win Ten Best ratings. It is a matter of deep satisfaction to us to find that a film, concerning which we have given a League member advice and suggestion, has, because of that help, been able to place in the Ten Best. We believe that our methods of filming are the best general filming methods, and we like to see that belief borne out by Ten Best placements. However, it has often happened that films place in the Ten Best—and several times have taken the Hiram Percy Maxim Memorial Award—that we have never seen until they were sent for Ten Best consideration, and about which we have never advised the maker in any way.

When such films win honors, it is always a very healthy jolt for the staff of the Amateur Cinema League, and it keeps us from getting stuffy and hidebound in our mental attitudes. We believe that League methods are good, but we must never permit ourselves to think that there are no good methods outside the League. We must never get "sot in our ways."

Sometimes, we have been asked to rate the Ten Best in order of importance. We have declined to do so for several reasons, the most important being a very practical one. The task of choosing the Ten Best and the Hiram Percy Maxim Memorial Award winner, together with the Honorable Mentions, is one that wears our critical faculty pretty thin. If, after that laborious task was finished, we then endeavored to determine which of the Ten Best should be number two, and so on down, we should have to start all over again, and the argument and vehemence would go on for days. There is a hairline between intelligent discussion and futile bickering. The staff members are all human, and we must stop somewhere. We use brain power, not mathematical averages.

As nearly as it can be set down in writing, you have read "how we do it." If you have contests on your hands—and what club has not?—you may find our informal but deadly earnest methods of some help to you. If you work out better ones, Movie Makers hopes that you will let us know.





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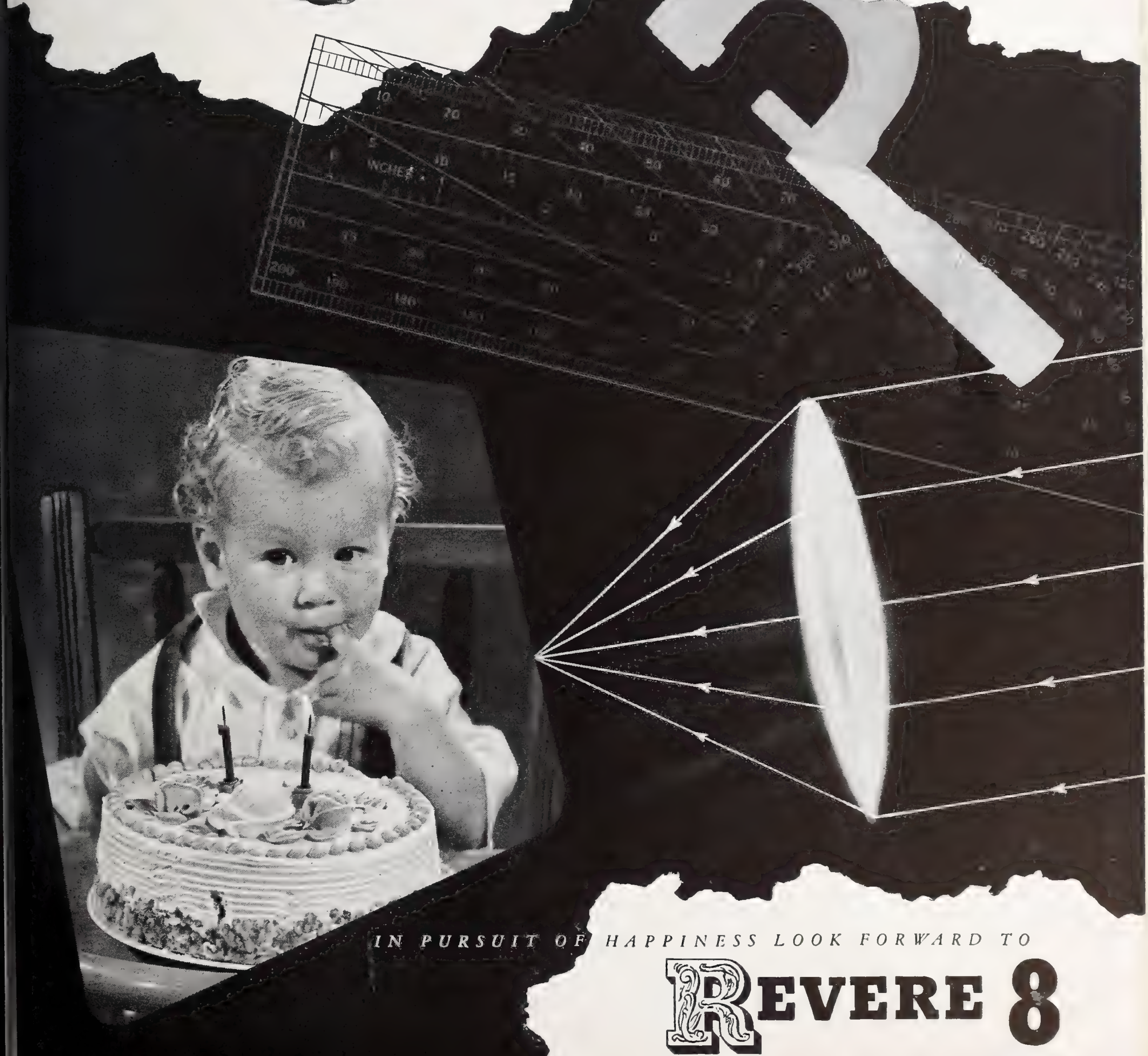

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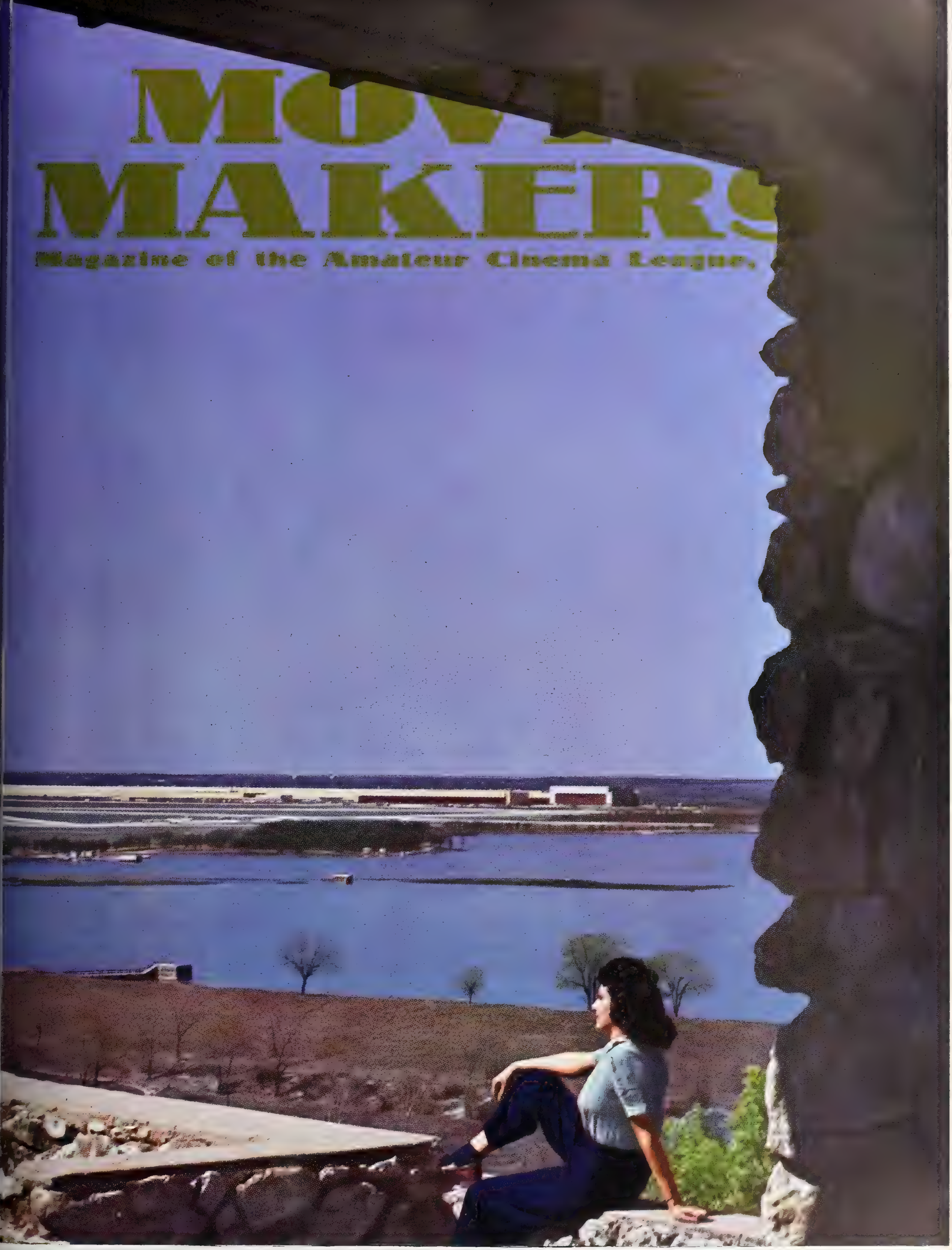

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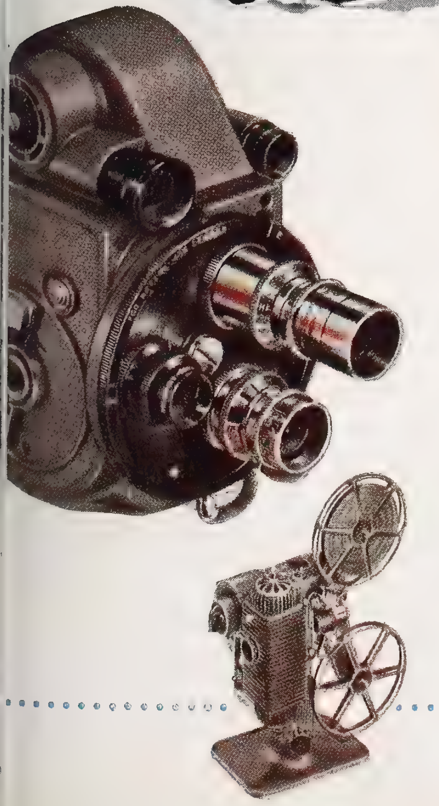

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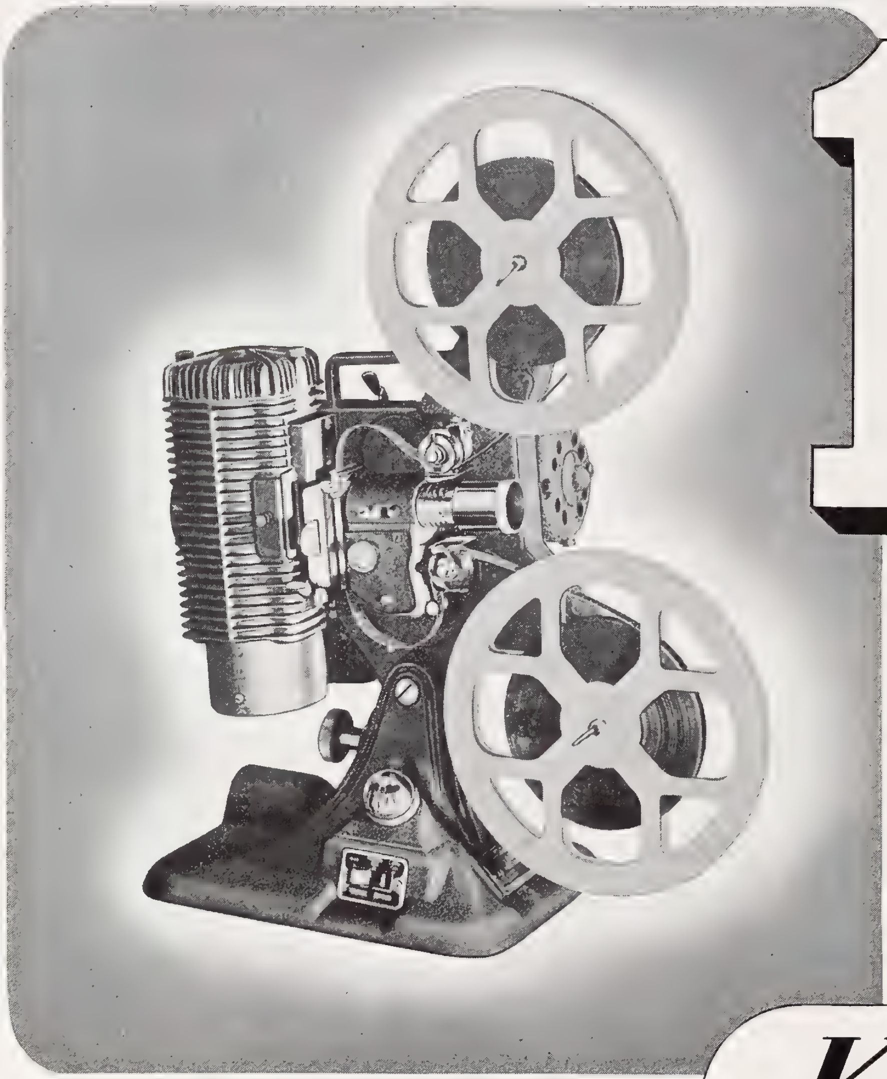

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MOVIE MAKERS
Magazine of the Amateur Cinema League, Inc.

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ROY W. WINTON
Editor

JAMES W. MOORE
Consultant Editor

ANNE YOUNG
Assistant Editor

D. E. B. STEVENSON
Advertising Manager

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Philip Gendreau

WASHINGTON FILM NEWS

WILLIAM M. NELSON

CAPITAL CHAOS

From the confusion that attended the Japanese surrender, in various government film quarters, one might almost have thought that a third atomic bomb had quietly found its way into the film offices of this already confused and frequently irrational city. No sooner had President Truman announced a two day holiday, than the Training Film Branch of the Navy began cancelling contracts. The cancellations were so thorough that some producers received notice of contract termination on pictures that had been finished, delivered and paid for many months before.

Other branches of the armed services also suspended much of their film activity. When the smoke clears, it will probably be revealed that the Army, the Navy and the Army Air Forces will retain small, permanent motion picture production staffs and will, in addition, make some demands upon commercial producers for a few additional films to meet peacetime problems. Compared to their wartime peak, the production facilities retained will be small; compared to prewar dimensions, the new permanent picture staffs will probably be larger.

Simultaneously with the signing of the surrender, there was much wondering and discussion about what was to be done with the tremendous amount of government owned film footage made during the war. It was planned to bring up the question of a United Nations distribution system for general, non-theatrical films at the United Nations Trade Conference to be held in London sometime this autumn. The Office of War Information was discussing with other agencies the possibility of a central film library, to serve government and private producers. Behind closed doors in the State Department was being planned a film unit that would produce and distribute movies as an instrument of our foreign policy.

Producers and amateur filmers alike were relieved by one concrete development that hit home. The War Production Board had revoked all of its limitation orders affecting the supply and allocation of raw film stock. The WPB action will mean more film for professional and amateur filmers alike. One exception: don't look for increased supplies of color film right away. The shortage there is one of manufacturing facilities, which the abolishing of WPB controls cannot alter.

From various unimportant standpoints, it might almost have seemed in Washington that the war had ended too soon. But film people in the capital breathed a sigh of relief and prepared to face the lesser confusion of the cinematic problems of peace.

BIG TIME 16MM.

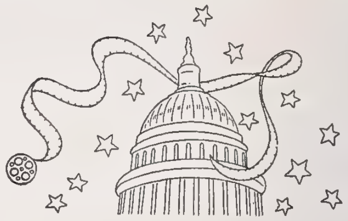
Some two years ago, in this column, we said that 16mm. had donned long trousers. At war's end, it appears not only that these are on to stay, but that the material and tailoring of the garments are of a quality that should never again make necessary any apologies for the "substandard" film size.

There are die hards who still raise their voices against the practicability of 16mm. for various jobs, but the wartime record has drowned out their protests—training of all kinds streamlined and hastened by thousands upon thousands of films; troops on distant beaches and in remote stretches of jungle entertained by pictures that had not yet reached our own neighborhood theatres; raw labor learning trades and specialized industrial operations almost overnight. These are all jobs that 16mm. has done, and there is no denying them. With this experience behind it, it is ridiculous to feel that 16mm. could ever again limit itself exclusively to following Baby's antics in his backyard play pen.

The theatrical film industry's feeling about 16mm. has always been a nervous one. There was for a long time the fear that it might one day become a serious business competitor. But last week, the ice that had been freezing for more than two generations and that had been melted a little by World War II, broke with a loud noise. Occasioning the break was the announcement that Loew's International (of which MGM is a relation) was setting up a special 16mm. film division.

Plans for the new division indicate that it will handle the reduction to 16mm. of MGM features and "shorts" and will distribute these, along with specially produced educational and factual films, throughout the world. None of the distribution of the 16mm. product will take place in the United States, but the demand in foreign countries for fresh American films makes this new project a mammoth undertaking.

As now contemplated, MGM's 16mm. project will serve only those areas abroad in which the exhibition of 35mm. movies is either impractical or impossible. This distribution may seem to limit the field, but there are far fewer theatres in every foreign country than in the United States, and MGM's mobile projection units will be welcomed in many an area whose grass and timbers have never shivered in response to the modulations on a movie sound track.



Indications that Loew's project will be successful are offered by such events as the Swedish government's having recently appropriated $100,000 to buy 16mm. sound on film projectors, by the demands of Palestine for mobile picture units to tour her farm areas, by a Swiss request for 16mm. cultural "shorts" about the United States, by requests from Turkey and China for entertainment and educational pictures and by other demands that will make themselves felt almost daily, as the supply of films becomes a fact.

Wisely, the Loew program does not contemplate the production by MGM of training and educational films for the new markets. Current plans will have these made by producers whose long experience in these specialized fields has given them a high degree of proficiency.

As in the United States, students in most countries abroad have grown accustomed to getting a part of their teaching from films. With projectors available in most schools and with students familiar with visual teaching methods, the success of the MGM project seems likely. With the distribution abroad of United States films of any type, is bound to develop some portion of that "wider understanding" about which editorial writers and congressmen love to hold forth.

Now that the Hollywood ice is broken, it is possible that other major theatrical film companies will follow suit. There is little doubt that 16mm., after years of playing one night stands, has finally hit the Big Time.

REWINDING

In rewinding your films, either manually or on your projector, avoid braking the feed reel to a sudden stop. Such action will tend to scratch your film footage through the tight cinching set up by this tension.

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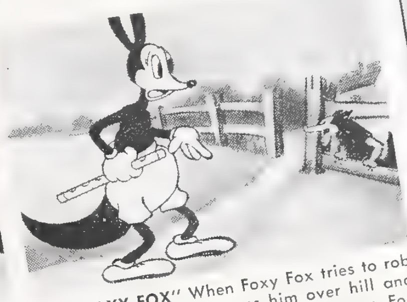
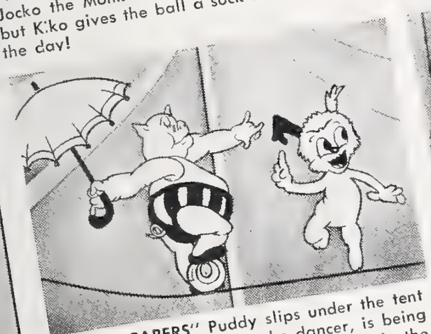
"AT THE BAT" Hilarious jungle World Series. Jocko the Monk starts a crazy scoring spree, but Kiko gives the ball a sock ride that saves the day!

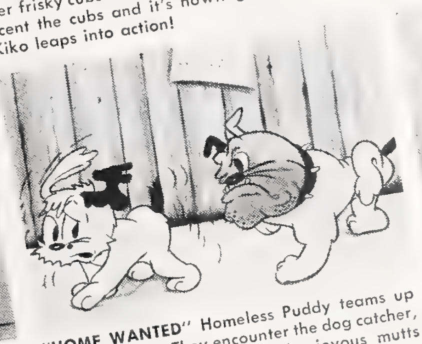
"BEAR FACTS" Mother Bear asks Kiko to take her frisky cubs to the woods. A hunter's hounds scent the cubs and it's howling comedy when Kiko leaps into action!



"THE FOXY FOX" When Foxy Fox tries to rob a bird's nest, Kiko pursues him over hill and dale. Rollicking action as the villainous Fox is foiled by our hero!



"CIRCUS CAPERS" Puddy slips under the tent and thinking Fifi, an Apache dancer, is being abused, he socks her partner. Chased, the pup's knockout acrobatics are the circus hit!



"HOME WANTED" Homeless Puddy teams up with a bulldog. They encounter the dog catcher, smash his wagon and free the joyous mutts he has captured!

"SCAT CATS" Puddy and his kitten friends romp with toys on Christmas Eve, arousing the household. Driven outdoors, he rescues his boy pal from an icy river and becomes a hero!

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MM-10

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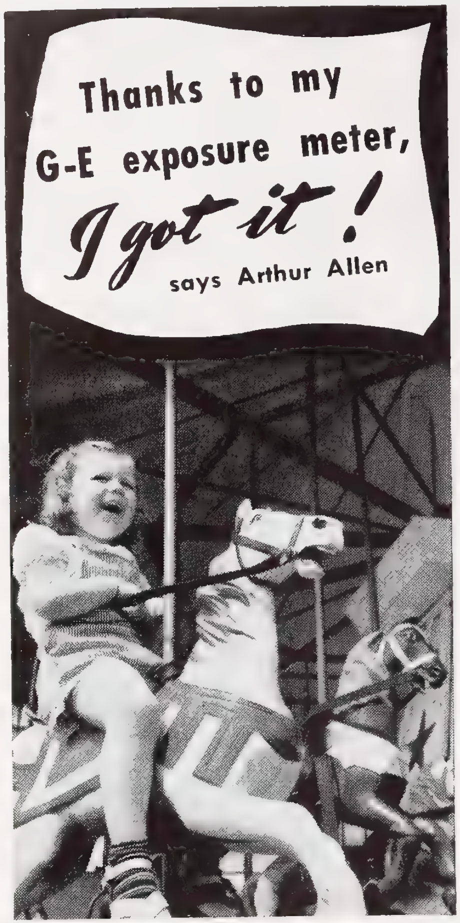

(Photo by Arthur C. Allen. Fast pan-film, *f*:11, 1/100 sec.)

"I had qualms when I shot this picture — youngster and white horse in sunlight, black horse in shadow, and I wanted *full detail on both.*"

Whether you're after a tough one like this, a routine shot, or a color picture, you can *make sure of correct exposure* with a G-E meter. Easy to use, accurate, sensitive, and dependable.

We're still producing for the men overseas; but we suggest that you arrange with your dealer to be among the first to get an improved G-E meter. They will be available *very soon.*

General Electric Company, Schenectady 5, N. Y.

3 meters in one

. . . for camera, darkroom, and better lighting balance

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Closeups—What filmers are doing

Now that gasoline is back on the free list, you may want to keep in mind Spring Mill State Park, in southern Indiana, as a future vacation spot. We visited there this past summer—via two attractive reels of 8mm. color produced by Frank J. Sperka, ACL, of St. Louis—but we are assured that the place has much to offer in the fall and winter, as well.

In *Spring Mill Trails* (Mr. Sperka's film), you get a clean cut picture of the sturdy inn, harmonious in native limestone, of the pleasing walks and waterways and of the rustic surrey (with an *Oklahoma!* fringe on top!) which rolls leisurely along the curving roads. Highlight of the whole layout, however, is little Spring Mill Village, now carefully reconstructed in all its historic charm. The ancient grist mill—from which the community takes its name—really has to be seen to be believed.

Newton E. Meltzer gives you the real McCoy on how to film events for narrative accompaniment in his discussion in this issue — *Commentaries for Newsreels.* As editor—in New York City—of Paramount News for Canada, he knows that sort of work from the camera right back to the cutting room. Keep his counsel in mind when the football teams line up this fall.

Now that the wars are over, we look forward with interest to the production by Sergeant Douglas B. Otnes, ACL, of *The Little Fellow.* Chief characters in this war delayed drama are Chris, blonde and eighteen, and her brother Vaine, brown haired, twenty one and owner of a colt, The Little Fellow. Before going into the Army he gives the colt to Chris.

From there on—in producer Otnes's own words—the film is "a sensitive story about a young girl's awakening to the deep tides of her heart. She has a strong love for her brother—and the colt." Our only worry is that the colt (and Chris!) have probably grown up like crazy while Vaine was off winning the wars.

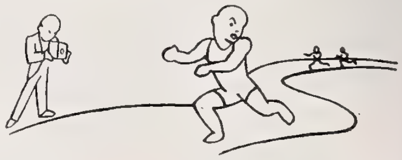
Unless you have lived in New England, you probably never heard of Patriot's Day. But around Massachusetts it is regarded as a mighty important occasion, marking, as it does, the historic ride of Paul Revere through the night of April 18th, 1775, to warn of the coming Redcoats. Even today, 170 years later, this daring prelude to the battles of Concord and Lexington is recreated in costumed pageantry, and this year it provided Patrick L. Maher, ACL, of Hartford, Conn., with subject matter for an attractive and colorful film record. . . . One of our agents reports that the picture is now being eyed with interest by the Office of Inter-American Affairs.

Save for its distinguished public première in Mr. Maxim's home city of Hartford, we cannot think of any more fitting presentation of *In His Own Judgement* (1944 Maxim Award winner) than one which took place this summer. This was a presentation of the Harley opus at the opening session of the annual Adirondack Craftsmen's Exhibit, held late in August in Harrietstown Town Hall, near Saranac Lake. It was nearby, at his camp on Lower Saranac, that Joseph J. Harley, FACL, first conceived this great testament to the out of doors—and it was in this splendid region that the film was largely produced.

Movie Makers is proud to present the dramatic account — *Assignment Completed,* by Lieutenant (j.g.) Lloyd W. Durant, USCG—of what proved to be America's final amphibious assault in the Pacific war. It was grim, rugged going there at Okinawa, and we believe that this vivid story gives you the true feeling of the battle as it looked to our combat cameramen. Now, as we write this, Lieutenant Durant is in Hollywood supervising the editing of this unique footage, which Warner Brothers will release in Technicolor blowups as *Sunset in the Pacific.*

Joseph Stehlik, jr., ACL, is past sixty and a grandfather. His hair, still a thick bushy mane, is silvered and his quiet smile is serene. If this were us, we'd settle for a rocking chair and the warm sunlight of Indian summer. But not Grandpa Joe! For, in a snappy 8mm. picture by that very title, Mr. Stehlik proves conclusively that he is still as good as the next man—and a darned sight better than most.

It seems that, in his off moments, this Racine (Wisc.) linotype operator has been giving lessons in athletics for some forty two years, and, he says, "I love it!" Watching Grandpa Joe whack the punching bag, swoop around the parallel bars, wrestle the neighborhood youngsters and do back "two and one half" dives off the high board, we are quite ready to believe him.



Sing-Song Your All-Time Old-Time Favorites

4 Great "Let's All Sing Together" 16 mm. Sound Reels You and Your Family Will Be Crazy About!

"Oh, my darling Clementine . . . whose shoes were number 9 . . ."

I can't afford a carriage

"Daisy, Daisy, give me your answer, do . . . 'cause I'm half crazy . . ."

"Pack up you troubles in your old kit bag and smile, smile, smile . . ."

"Old MacDonald had a farm . . . and on the farm he had . . ."

"Carry on, carry on, carry on, we will always carry on . . ."

"Oh, he flies through the air with the greatest of ease, the daring young man on the flying trapeze . . ."

THRILL your family...dazzle your friends...with these four delightful sing-song reels—each a joyous animation of four ever-popular songs.

You just can't help joining in the rousing choruses of songs like "Daisy," set against a brilliant Gay Nineties background . . . "Clementine," vividly illustrated with the funniest animated cartoons you've ever seen . . . "The Man on the Flying Trapeze," with nostalgic lantern slide animation . . . and all your other all-time old-time favorites. Here is the four complete "Let's All Sing Together" listing:

I

Daisy, Daisy
Old MacDonald Had A Farm
Home On the Range
Alouette

II

Oh, Susanna
Carry On
Short'nin Bread
Pack Up Your Troubles

III

Put On Your Old Gray Bonnet
The More We Are Together
The Daring Young Man on the Flying Trapeze
Carry On

IV

My Wild Irish Rose
En Rouland Ma Boule
Clementine
I've Got Sixpence

You can buy these reels separately if you desire at only $25.00 each . . . but you will surely want two or more. The entire four reels sell for the reduced price of $90.00!

Once you get these thrilling and delightful sing-song reels, you and your family never need go another dull evening. You can be sure of that! So, fill in and mail coupon today.

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An easy way to better pictures

FLYING, once, was only for the expert.

But the modern light plane has changed all that.

And what the light plane has done for the amateur flier, Ansco Triple S Pan film has done for the amateur photographer.

With Triple S Pan in your camera you'll find that now those difficult movie scenes are *easy to take*—the kind of pictures that once required costly super-fast lenses and bulky auxiliary lighting equipment.

That's because Triple S Pan is *fast*. Very fast! You get good pictures under conditions that not long ago would have been called "impossible."

And Triple S Pan has a l-o-n-g scale of gradation to encompass both the sparkling highlights and the softly detailed shadows in your camera subjects. Plus the latitude that helps compensate for errors in exposure, and the high resolving power that assures "professional" clarity in *all* your shots!

Add "wings" to *your* photography—load up with Triple S Pan! We're doing our best to make enough Triple S Pan to supply everyone. If your dealer's stock is exhausted today, ask again tomorrow. **Ansco, Binghamton, New York.** A Division of General Aniline & Film Corporation.

Ansco

8 and 16 mm

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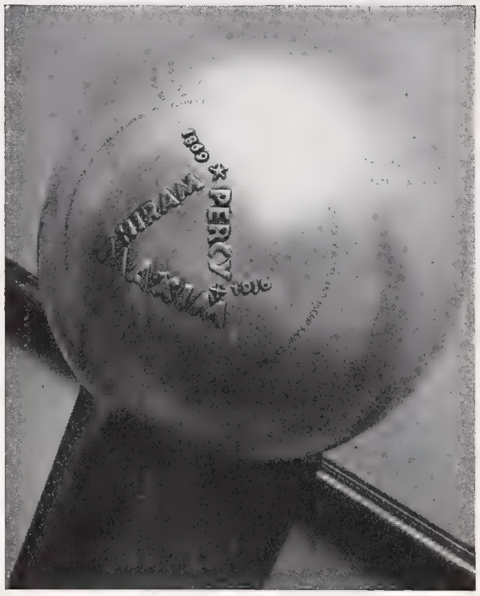
Will your name be here?

YOU MAY WIN THE HIRAM PERCY MAXIM MEMORIAL AWARD of $100

The Hiram Percy Maxim Award is offered for the best picture in the General Class of Movie Makers annual selection of the Ten Best Films. It carries with it a replica, in miniature,* of the Hiram Percy Maxim Memorial (to be given as soon as available) and a cash prize of $100.

Every movie maker in the United States has a chance to win this award, the highest recognition offered to amateur filmers. To try for it, all you have to do is to submit a film for consideration.

The judges seek only quality, and film width does not play a part. Each picture is judged on its own merits, whether it be an elaborate travel reel or a simple family film. Quality of workmanship, excellence of continuity and movie imagination are deciding factors, no matter whether the picture be long or short, black and white or color.



HIRAM PERCY MAXIM MEMORIAL

Don't miss your chance at the 1945 Ten Best and the Hiram Percy Maxim Award!

Movie Makers Ten Best Films of 1945 is the oldest annual selection of outstanding amateur movies in the world.

The Ten Best are chosen by the staff of Movie Makers from all the films seen by them during the year. All films sent to the League for review by its members are considered for the Ten Best. However, the selection is not limited to League members, and any movie maker resident in the United States or its possessions can send entries.

OR PLACE IN THE TEN BEST of 1945

League members' films sent for review earlier in the year, and subsequently edited, titled or otherwise improved, should be submitted again for final consideration.

In the Ten Best selections this year, there is one place in the Special Class (films for which the maker received compensation from a client) and nine places in the General Class (films for which the maker did not receive compensation from a client). The Hiram Percy Maxim Award is given to the maker of the picture that the staff of Movie Makers considers as the best all around film of the nine that place in the General Class of the Ten Best.

***Because of the shortage of critical metals, it is impossible to secure, at this time, material from which to have the replicas prepared. Therefore, delivery of the replicas of the Hiram Percy Maxim Memorial must wait until critical metals are again available. Replicas will be made and delivered to those who win them, at the earliest possible moment.**

Send the Certificate Below for Each Film That You Submit to MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

Place ______________________

Date ______________________

I, ______________________ (name)

certify that: (Cross out inapplicable statement)

1. I have received compensation from a client for

2. I have not received compensation from a client for, and will not receive compensation, sell or rent prior to December 1, 1945,

a motion picture made by me entitled: ______________________

______________________ (name of film)

(signature) ______________________

Rules governing the selection of MOVIE MAKERS Ten Best Films of 194 and the Hiram Percy Maxim Award

1. October 15 is the deadline. All films to be considered for 1945 Ten Best and the Maxim Award must reach Movie Makers office, at 420 Lexington Avenue, New York 17, N. Y., on or before that date.

2. In the Ten Best, nine places are allotted to the General Class (films for which the maker *did not* receive compensation from a client) and one place is allotted to the Special Class (films for which the maker *did* receive compensation from a client).

3. The winner of the Hiram Percy Maxim Award is chosen from among the pictures placing in the General Class.

4. To classify entries, the certificate at left must be provided for each film that is to be considered in the final selection. Film blanks must be sent by first class mail. After October 15, when the Ten Best is closed to new entries, a tentative selection will be made by the staff of Movie Makers for Ten Best. Any films that are not already provided with certificates must have them by November 5, 1945.

5. The General Class of the Ten Best is open to films of 8mm. and 16mm. width, black and white or color, silent or sound. The selection is not open to 35mm. films.

6. The Special Class of the Ten Best is open only to films originally produced on 16mm. and smaller widths.

7. Because of war conditions, entries cannot be received this year from filmers who ship them to Movie Make from outside the United States or its possessions.

8. Phonograph records can be submitted with films, bu they must be accompanied by clearly prepared sco sheets that indicate the order of the records and th changes. Typewritten narrative may be submitted wit a picture that is planned for presentation with spoke commentary. Musical and narrative accompanimen will be judged on their own merits.

9. No Officer or Director of the Amateur Cinem League and no staff member of the League or its maga zine is eligible to compete in the Ten Best or to receiv the Maxim Award.

10. Films will be reviewed and returned promptly, bu it may take a period of two weeks or more to revie films submitted after October 1, because of the las minute rush.

11. Selection of the Ten Best Films, the Honorabl Mentions and the Hiram Percy Maxim Award will b made by the editorial staff of Movie Makers, and th judges will decline to discuss their decisions, afte they are made.

12. The competition for placement in Movie Maker Ten Best Films of 1945 and the receipt of the Hiran Percy Maxim Memorial Award is open to anybody i the United States or its possessions, subject to th provisions of these rules.

TAKES 8,000 PICTURES PER SECOND! . . . . .

Western Electric FASTAX*
Motion Picture Camera

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Wollensak lenses are used on all three Fastax cameras: 8mm (takes up to 8,000 pictures per second); 16mm (takes up to 4,000 pictures per second); 35mm (takes up to 3,500 pictures per second).

ROCKET LAUNCHING

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Catching rocket bursts on film is one of the many wartime jobs for which Bell Telephone Laboratories developed the Fastax Camera. Providing clear, brilliant screen images at incredibly high speed is the job of the Wollensak lens with which this amazing new camera is equipped.

The ultra-fast Wollensak Ciné-Velostigmat lenses used on the Fastax camera have *coated surfaces*—to increase light-transmission and reduce flare (a major factor in photographing rocket bursts and other highly illuminated subjects).

When Wollensak lenses are again available, lens coating will be one of their important new features . . . designed to help you make better pictures, get more fun from picture-making.

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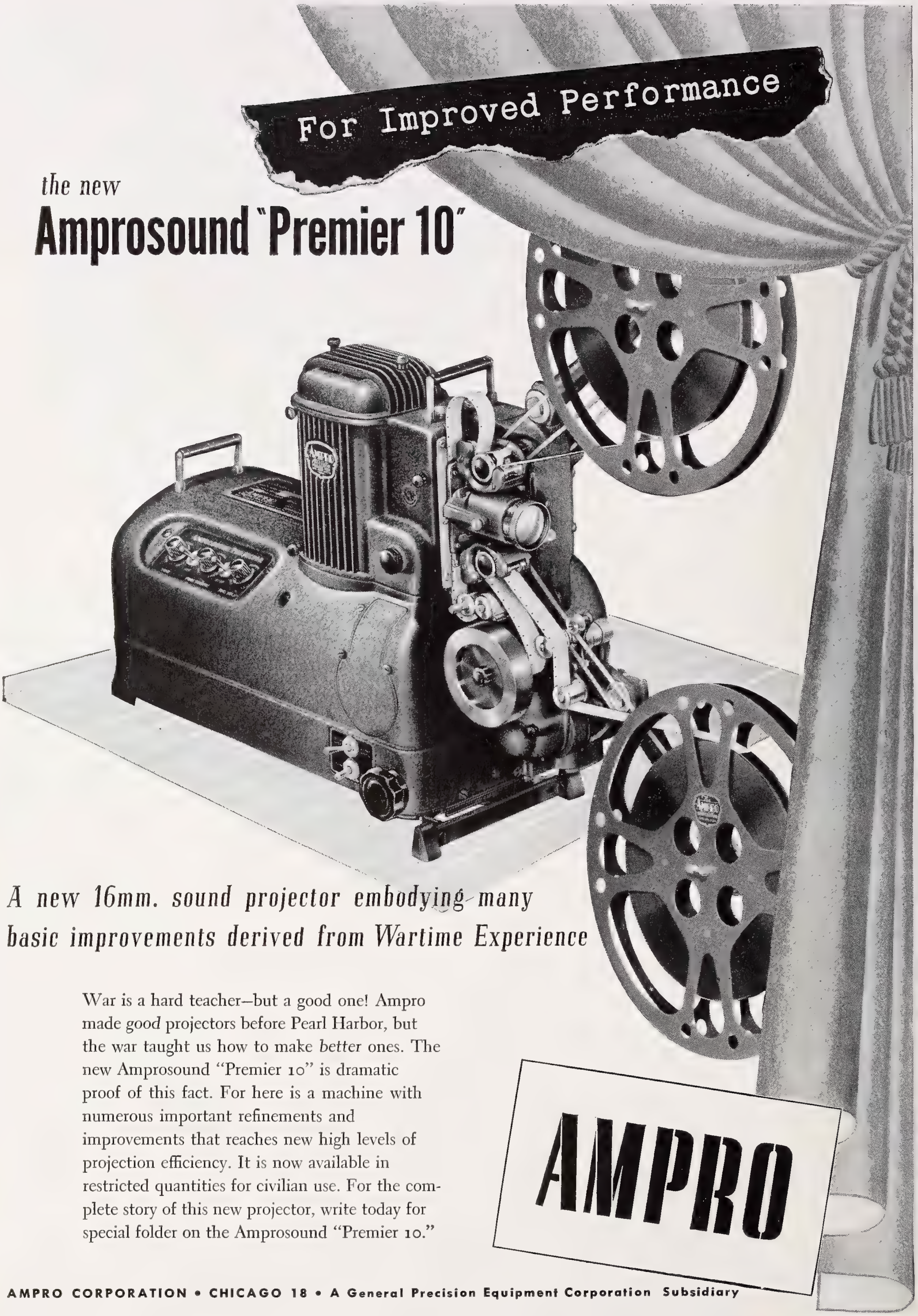

the new

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RECONVERSION

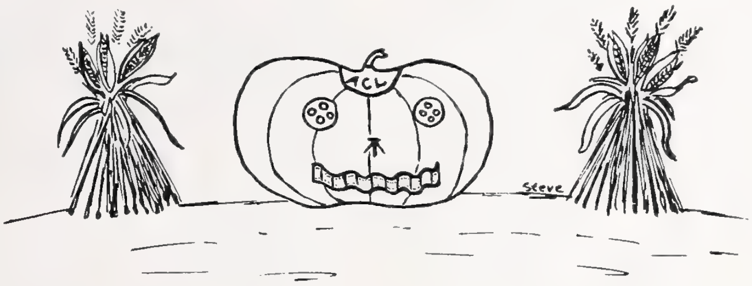
THE national reconversion picture is very generally satisfying. For the time being, at least, government and private enterprise are working well together in laying plans for the immediate future. Both militant political theorists and intransigeant individualists have taken seats far back in the planning room, and practical men are in control. The public appears to have confidence in this calm course of returning to the common sense of American enterprise.

In our own activity of personal movies, the situation is very encouraging. Manufacturers have plans ready for rapid production of needed equipment, as soon as raw material is made available. Reports indicate that less time will be required in converting factories from military to civilian cinematographic manufacture than will be needed in other industries. Film production facilities are at an all time high. Research has been active in the war years. Interesting advances in design and application are reasonable expectations.

We may depend upon two happy facts. First, the manufacturers who have provided the tools of our hobby are all set to go forward in providing us with the things we want. Second, there is a good supply of service dealers who have taken the lean war years courageously and who are all ready to distribute these new things with a real sense of responsibility to purchasers of them. There will be no chaos in amateur movies, if the only uncertain factor in the equation—the ultimate consumer—acts with intelligence.

Amateurs may be assured of one thing. No prodding is needed to persuade manufacturers to bring out their products and no urging is required for dealers to distribute them. Nervous visits to cine dealers and insistence that our supporting industry show greater speed will have no results beyond wearing out both buyers and the dealers who serve them. We should, by all means, visit dealers, to see what has arrived, but we should not be critical, if what we want is not yet available. It will come, and the present outlook would indicate that it will come with little delay.

At this happy time when government and business are working wholeheartedly together in providing us rapidly with those things that we need and want, it should be our responsibility, as members of the buying public, to act as sane purchasers and not as frenzied shoppers crowding into bargain basements. Ours is an adult industry and it has the right to depend upon us for truly civilized buying habits.



ACL

Founded in 1926, the Amateur Cinema League, Inc., publisher of MOVIE MAKERS, *is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. The League completely owns and operates* MOVIE MAKERS. *Your membership is invited. Five dollars a year.*

Address all inquiries to

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420 LEXINGTON AVE., NEW YORK 17, N.Y., U.S.A

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9:00 A.M. to 5:00 P.M., Mondays through Fridays

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Hiram Percy Maxim, Founder

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What is

A professional lists basic factors of successful filming

AN independent producer in Hollywood came to the president of a major film company, intent upon selling him a completed picture. The president looked at the film and then made his offer. The producer was indignant.

"Why," he sputtered, "the unexposed negative cost more than that!"

"Unexposed," replied the president, "it was worth more."

This story is simply one way of saying that, just because film has been exposed, one will not automatically have a picture. For, what is a good picture?

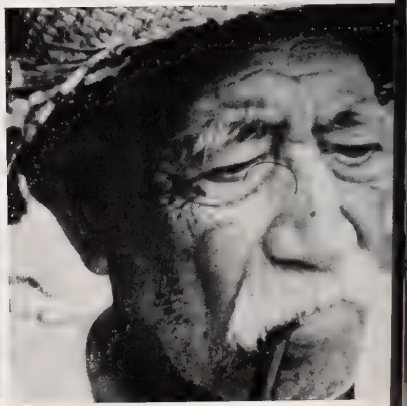
It can be a long picture, or short; comedy or tragedy; color or black and white; an adaptation or an original story; "box office" or art. But, what is the one thing or combination of things consistent with *all* good pictures? Let us hunt for the basic essentials and see what we find.

To begin with, one quality is inherent in all good pictures—*appeal*. It is our lowest common denominator. This word, according to Webster, means "a request." It also means "to awaken response." These are the two definitions that apply to a movie. There must be a demand for a picture. We must have something that somebody *wants* to see. This is our first and very important requisite.

Many persons want to see films of their family and friends. Thus, a demand is created. Personal filmers make pictures to meet that demand, and such pictures have appeal—if only for the people in the scenes. But movies cannot be made commercially and professionally, if they are of interest only to the actors in them. Therefore, we must find a broader demand and, consequently, a broader appeal. We must tell a story of interest to many, rather than to a few, although it may be either entertaining or informational in basic treatment. We must show people places they have never seen or must teach them something they have not known and want to learn. If they have no already existing curiosity about the subject, we have to create it in the opening scenes of our picture.

It follows, then, that the first step in making a picture is selecting an audience. It must be sufficiently large to warrant producing the film, and it must be accessible and easily reached through available distribution facilities. Will it be made up of children, of 'teen agers, of adults or of the very old? Will these people be morons, literate or learned? Will they be rich or poor, proud or pedestrian? It is our job to know the needs and interests of

• On these two pages are shown frame enlargements from personal films that have met the standards outlined in this discussion; they are amateur movies that were produced purposefully, intelligently and with a clear concept of their intended audience; it can be a source of satisfaction to amateurs who read Mr. Hundt's analysis of the basic essentials of good pictures to realize that the achievement of these essentials is not dependent upon special facilities, and that amateurs can do, and have done, it; titles and makers of films illustrated appear on opposite page.



ood picture?

CHARLES J. HUNDT, Supervising Film Editor, International Theatrical and Television Corporation

the group that is selected, and our film must satisfy these.

From the economic standpoint, it is obviously most desirable to make a picture with the greatest appeal for the largest number of people. If you intend to make an educational picture about a highly specialized subject, but want, at the same time, to reach a sizable audience, you must present your material in such a way as to inspire interest in the subject matter. This kind of film is an "indoctrination" picture, which provides for the audience a general familiarity with the things the film shows. Its object is to arouse their interest, more than to teach—at least, to teach comprehensively. If there should happen to exist a large enough potential audience interest to warrant such treatment, the picture can be as specialized and as highly technical as the subject itself. Then, the "indoctrination" picture will serve no useful purpose for that specific audience.

Who would make a picture must, therefore, study and understand his audience. He must be very familiar with those who will see his product, and he must have a confidence—coming from detailed knowledge—about what they will think of his work.

The second essential factor is found in the *purpose* of the film, in relation, of course, to the audience that has been selected. If it is made up of children, for example, shall we try to entertain or to educate, to stimulate or to inspire them? If our film is aimed at adults, shall our picture please them, flatter them, fulfill their desire for emotional escape or shall it give them information? The decision is important, because the choice of a subject and the way it is presented must be governed not only by the type of audience selected, but also by the purpose of the movie.

A personal experience in the armed forces may serve to illustrate this point. We were in the process of showing a disembarkation from a troop landing boat. If the film had been intended as entertainment only, it would have been sufficient to show one or two or, at most, three soldiers making their way from the boat, before the camera followed through with the landing of the disembarked men who were assaulting a beach. However, better to show the landing action, it was necessary not only to film all the men leaving the boat, before we went to the next sequence, but also to show some of them doing so in the *wrong* way, with—for training purposes—ludicrous and humorous re-

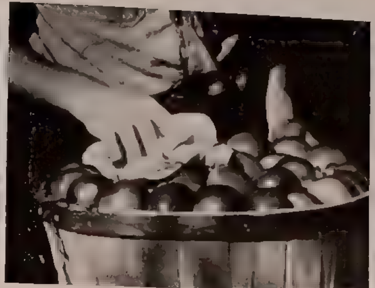
[Continued on page 395]

• Left to right across both pages are illustrated: top row, *The Holy Sacrifice of the Mass*, by the Reverend Paul J. Hayes, ACL; *Jewels of the Sea*, by W. W. Vincent, jr., ACL; *City Dudes in Old Arizona*, by William M. Keasler; *Singing Shadows*, by Herman Bartel; *An Apple A Day*, by F. R. Crawley, ACL; *A Letter*, by Henry E. Hird, FACL; bottom row, *A Party for Pets*, by Helen Rees Clifford; *The Vegetable Follies*, by Carl Anderson; *South of Honolulu*, by Dan Billman, jr., ACL; *High Trails*, by John Jay; *Guatemala, the Glorious*, by Ralph E. Gray, FACL; *Albert and the Lion*, by Alan Moorhouse.

What is good picture?

A professional lists basic factors of successful filming

CHARLES J. HUNDT, Supervising Film Editor, International Theatrical and Television Corporation



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This story is simply one way of saying that, just because film has been exposed, one will not automatically have a picture. For, what is a good picture?

It can be a long picture, or short; comedy or tragedy; color or black and white; an adaptation or an original story; "box office" or art. But, what is the one thing or combination of things consistent with *all* good pictures? Let us hunt for the basic essentials and see what we find.

To begin with, one quality is inherent in all good pictures—*appeal.* It is our lowest common denominator. This word, according to Webster, means "a request." It also means "to awaken response." These are the two definitions that apply to a movie. There must be a demand for a picture. We must have something that somebody *wants* to see. This is our first and very important requisite.

Many persons want to see films of their family and friends. Thus, a demand is created. Personal filmers make pictures to meet that demand, and such pictures have appeal—if only for the people in the scenes. But movies cannot be made commercially and professionally, if they are of interest only to the actors in them. Therefore, we must find a broader demand and, consequently, a broader appeal. We must tell a story of interest to many, rather than to a few, although it may be either entertaining or informational in basic treatment. We must show people places they have never seen or must teach them something they have not known and want to learn. If they have no already existing curiosity about the subject, we have to create it in the opening scenes of our picture.

It follows, then, that the first step in making a picture is selecting an audience. It must be sufficiently large to warrant producing the film, and it must be accessible and easily reached through available distribution facilities. Will it be made up of children, of 'teen agers, of adults or of the very old? Will these people be morons, literate or learned? Will they be rich or poor, proud or pedestrian? It is our job to know the needs and interests of the group that is selected, and our film must satisfy these.

From the economic standpoint, it is obviously most desirable to make a picture with the greatest appeal for the largest number of people. If you intend to make an educational picture about a highly specialized subject, but want, at the same time, to reach a sizable audience, you must present your material in such a way as to inspire interest in the subject matter. This kind of film is an "indoctrination" picture, which provides for the audience a general familiarity with the things the film shows. Its object is to arouse their interest, more than to teach—at least, to teach comprehensively. If there should happen to exist a large enough potential audience interest to warrant such treatment, the picture can be as specialized and as highly technical as the subject itself. Then, the "indoctrination" picture will serve no useful purpose for that specific audience.

Who would make a picture must, therefore, study and understand his audience. He must be very familiar with those who will see his product, and he must have a confidence—coming from detailed knowledge—about what they will think of his work.

The second essential factor is found in the *purpose* of the film, in relation, of course, to the audience that has been selected. If it is made up of children, for example, shall we try to entertain or to educate, to stimulate or to inspire them? If our film is aimed at adults, shall our picture please them, flatter them, fulfill their desire for emotional escape or shall it give them information? The decision is important, because the choice of a subject and the way it is presented must be governed not only by the type of audience selected, but also by the purpose of the movie.

A personal experience in the armed forces may serve to illustrate this point. We were in the process of showing a disembarkation from a troop landing boat. If the film had been intended as entertainment only, it would have been sufficient to show one or two or, at most, three soldiers making their way from the boat, before the camera followed through with the landing of the disembarked men who were assaulting a beach. However, better to show the landing action, it was necessary not only to film all the men leaving the boat, before we went to the next sequence, but also to show some of them doing so in the *wrong* way, with—for training purposes—ludicrous and humorous re-

[Continued on page 395]

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* On these two pages are shown frame enlargements from personal films that have met the standards outlined in this discussion; they are amateur movies that were produced purposefully, intelligently and with a clear concept of their intended audience; it can be a source of satisfaction to amateurs who read Mr. Hundt's analysis of the basic essentials of good pictures to realize that the achievement of these essentials is not dependent upon special facilities, and that amateurs can do, and have done, it; titles and makers of films illustrated appear on opposite page.

* Left to right across both pages are illustrated: top row, *The Holy Sacrifice of the Mass,* by the Reverend Paul J. Hayes, ACL; *Jewels of the Sea,* by W. W. Vincent, jr., ACL; *City Dudes in Old Arizona,* by William M. Keasler; *Singing Shadows,* by Herman Bartel; *An Apple A Day,* by F. R. Crawley, ACL; *A Letter,* by Henry E. Hird, FACL; bottom row, *A Party for Pets,* by Helen Rees Clifford; *The Vegetable Follies,* by Carl Anderson; *South of Honolulu,* by Dan Billman, jr., ACL; *High Trails,* by John Jay; *Guatemala, the Glorious,* by Ralph E. Gray, FACL; *Albert and the L'on,* by Alan Moorhouse.

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

William J. Bornmann, ACL

• Members of the 8-16 Movie Club of Philadelphia, shown at early spring outing on which occasion the participants engaged in outdoor filming.

Outing for Rockford Members and guests of the Rockford (Ill.) Movie Makers gathered late this summer in the neighboring Alpine Forest Preserve for a picnic and outing which featured everything but amateur movies. First on the program was a game of soft ball between teams led by W. S. Jenson and A. Lindblom, with W. T. Jenks serving as umpire. Other activities in order were a watermelon contest, a nail driving contest, a shoe race, a sack race, a tomato carrying contest and a penny scramble.

San Francisco studies A discussion and demonstration of the varied uses of the motion picture by the United States Army was the feature of a recent gathering of the Cinema Club of San Francisco. Major Tom Curtis, one of the six Signal Corps cameramen who produced *Battle of San Pietro*, presented the program, which was arranged by Colonel Meredith Lewis, vicepresident of CCSF. Other Army films screened were *Battle of Russia* and *They Deliver The Goods*. Members' pictures seen on summer programs have included *Roller Vanities of 1945*, by Adaline Meinert; *Billy*, by Charles Hudson; *The Devil's Garden*, by Leon Gagne.

Passaic postpones In the face of 1945's acute shortage of film stock, the board of directors of the Passaic (N. J.) Cinema Club, ACL, have approved a postponement of the closing date of the group's annual contest from December 1, 1945, to March 1, 1946. The major contest regulations remain the same, with entries limited between 200 and 800 feet of 16mm. film or a corresponding amount of 8mm. stock. The competition will be for cash prizes of fifty, thirty and twenty dollars, comprising the one hundred dollar award fund established early this year by Henry E. Hird, FACL.

Double for Cine Arts Not content with one highly successful outing in July, the Utah Cine Arts Club, ACL, of Salt Lake City, followed it in mid August with a second alfresco gathering, reliably reported as even better than the first. Both meetings were held at the amphitheatre of Mill Creek Canyon, where programs of selected films were screened following the "hot dogs" and steamed corn on the cob. William Jensen, ACL, and Peter Larsen were in charge of arrangements for the earlier outing, with George Brignand supervising the screen presentations. Theo M. Merrill was general chairman of the second safari, assisted by Harold Pope, Ed Madsen, Virginia Smith, Kermit Fuller, Ted Pope and Al Morton, ACL.

Films seen at these two gatherings included *A Hike to Timpanogos Cave* and *Rocky Mountain Sundaes*, by Al Londema, ACL; *Autumn Fantasy*, by Norman Schultz; *Snake River Rainbows*, by LeRoy Hansen; *Vacation Wonderland*, by Mr. Merrill; *Where the Mountains Meet the Sky* and *The Thirty-Niners*, by Mr. Morton; *Canyon Trails*, by Bishop C. E. Shank; *Monument Valley* and *Mesa Verde*, by T. R. Pope.

At Minneapolis Guest films were the order of the evening at a late meeting of the Minneapolis Cine Club, in Minnesota. From Milwaukee came a brace of Eights, *Ginger*, by Ryne Zimmerman, ACL, and *A Tramp in the Woods*, by Patricia (Mrs.) Zimmerman, followed by *That's My Baby*, by Lon Wadman, ACL, of St. Louis, and *Never A Dull Moment*, by Hal Sodergrin, of Los Angeles. At a later gathering the club screened *Old France in Modern Canada*, by Elmer Albinson, first award winner in the recent Minneapolis contest. Mr. Albinson rounded out the program with a talk on *How I Plan My Filming*.

Los Angeles listens Meeting in the Fine Arts room of the Ebell Club Building, members of the Los Angeles Cinema Club, at their first program of the new season, heard from Glenn R. Kershner, billed as adventurer, cameraman, musician and lecturer. Seen on the program was *The Amazon Awakens*, a recent release about the great South American river, by the Walt Disney Studios. Earlier summer meetings presented *Pre-War Germany*, by Mildred Zimmerman, ACL; *Notables of the Past*, by J. C. Milligan; *Wildlife in Yosemite*, by Mel Lincoln, curator of the Los Angeles County Museum of History, Science and Art.

Guest films for Metro Members of the Metro Movie Club of River Park, ACL, in Chicago, played hosts at early fall meetings to visitors from the Ra-Cine Club, ACL, of Racine, Wisc., and the Rockford Movie Makers Club, of Illinois, with the guests presenting the film programs. Seen from Racine were *Autumn Glory* and *Dear Jim*, by John Kibar, ACL; *Grandpa Joe*, by Joseph Stehlik, jr., ACL, and *Fishing in Canada*, by H. C. Hoffert. From the Rockford unit there were presented *Sonny's Triumph, The Light House Keeper's Daughter* and *Tooterville Trolley*, all club productions; *The Circus Comes to Town*, by Bruce Johnson; *Life of the Hummingbird*, by E. R. Hoff.

For La Casa Eight and 16mm. films and 35mm. Kodachrome slides made up a late summer program of La Casa Movie Club, ACL, with headquarters in Alhambra, Calif. Seen on the club's screen were *Travesty on Golf*, by William A. Ware; *Clouds Over Snow*, by Dr. G. B. Baird; *Colorado to Arizona*, by H. A. McHenry; *California Scenes*, by Dr. Harold R. Lutes,

[Continued on page 396]

MANAGING CLUB CONTESTS

A pioneer in this field offers suggestions

SIDNEY MORITZ, ACL

VARIETY dispels dullness and competition inspires accomplishment. Movie club contests bring variety to club activities and spur members to greater achievement. Unless these valuable club events are well planned and conducted, they may create possibilities for discord. To suggest how best to avoid those pitfalls and how to conduct club contests most effectively is the purpose of this discussion.

Responsibility for the management of club contests should be centered in the chairman of the contest committee who is usually appointed by the president to serve for one year. The chairman, according to modern practice, selects three or four assistants to serve on his committee.

The types of contests which a movie club can sponsor are varied. Those most popular both with large and small groups include novice contests, general contests, special activities contests, special assignment contests and unedited film roll contests.

Let us first consider the regulations which may apply specifically to each of these.

The novice contest will naturally be limited to those who are strictly beginners. Their eligibility should be determined by the board of directors who should scan the membership list very carefully and qualify those whom they deem novices. In certain instances this selection may be no easy matter; but, in general, any one who has been filming for less than two years should be called a novice. A limit should be placed on the length of films entered in the novice contest, preferably one that will give each entry not more than half an hour's screening time. Only one entry should come from a member.

Most important and most interesting is probably the general contest which is open to all in the club. There may be restrictions on film length or number of entries. Usually the entry must have been in the process of production within a year of the deadline date, and no part of it should ever have qualified in any previous club contest. As many of the entries in the general contest are likely to be entered for MOVIE MAKERS annual Ten Best selection, it is desirable that the club contest be judged before December 1, the date on which the winners in the Ten Best are announced in MOVIE MAKERS. This arrangement will preclude the possibility of subjecting the judges subconsciously to any influence of an honor which may have already been given to some of the films that have been entered in both contests.

The annual outing or garden party of the club can be made the subject of a special activities contest. By its very nature, it needs no limitations as to footage or number of entries. All members should be free to participate.

The special assignment contest involves making a picture, generally limited in length, on a special subject designated by the club. *A Day at the Zoo*, *Vacation Days* and *My Garden* are themes often selected for this classification.

The cameraman's skill in advance planning is well tested in the unedited one roll of film contest. The competitor is required to make a picture about any subject he may elect, but to make it on only one roll of film. The entry must be submitted for judging in the form in which it is returned from the processing station. No editing or cutting (except to remove perforated emulsion numbers) should be permitted, and any titling used must be integral in the picture footage.

The first consideration of the club contest committee should be a decision upon how many and what kind of contests are to be held. This decision will depend upon many factors. Most important of these is the question of which contest will most likely appeal to the largest number of members. The amount of money available for prizes and incidental expenses will likewise determine the number of contests to be held during the year. Whatever the decision, it should be such

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Leo J. Heffernan, FACL

• Board of directors of Metropolitan Motion Picture Club, ACL, New York City, hear contest rules read at dinner meeting by Leo J. Heffernan, FACL, then president of the club.

16mm. scenes by Walter Bergmann, ACL

• **Frame enlargements from author's film, made from scenario presented below; with a neighborhood cast, and employing the almost unlimited power of a movie camera to make magic, Mr. Bergmann mixes bridge and a card trickster guest, to produce a plot that keeps actors too busy to be camera shy.**

TAKING BRIDGE INTO CAMP

How to put your card playing friends into your movies

WALTER BERGMANN, ACL

THE choice need not always be cards or movies. The two recreations can be combined, as this scenario combines them, even if the unorthodox happenings may shock serious bridge players. The sleight of hand may be a bit ambitious, even for the greatest of magicians, but the cine camera performs it neatly and efficiently. If your wife's bridge playing friends begin to compete with your movie making for evening time, you might turn the tables on them, put them suddenly into a card featuring film story and risk a fresh egg and an old hat, as we did in

REDOUBLE TROUBLE

1. *Fade in. Long shot.* Mr. and Mrs. Jones at dinner table.

2. *Semi-closeup.* The couple eating.

3. *Closeup.* Mrs. Jones speaks.

Title. "*The Smiths are coming over to play bridge tonight.*"

4. *Semi-closeup.* Mr. Jones looks at his wife, registers disgust as he drops his knife and fork on half filled plate; he pushes plate away.

5. *Closeup.* Half filled plate.

6. *Closeup.* Mr. Jones speaks.

Title. "*Somebody is always taking the joy out of life.*"

7. *Semi-closeup.* Mrs. Jones speaks.

Title. "*I don't want to hurt Violet Smith's feelings. We roomed together at college.*"

8. *Semi-closeup.* Mr. Jones speaks.

Title. "*She's all right; it's that husband of hers with his card tricks!*"

9. *Closeup.* Mr. Jones registers disgust. *Fade out.*

10. *Fade in. Long shot.* A bedroom in the Smith house; Mrs. Smith is standing in front of a mirror, while Mr. Smith is sitting on chaise longue in foreground, playing with a deck of cards.

11. *Semi-closeup.* Mr. Smith arranges cards.

12. *Closeup.* The cards on the bed.

13. *Medium shot.* Mrs. Smith powders her nose, etc. She turns to her husband.

14. *Closeup.* Mrs. Smith speaks.

Title. "*I hope you don't show off those card tricks of yours in front of the Joneses tonight.*"

15. *Semi-closeup.* Mr. Smith speaks with much interest and eagerness.

Title. "*Wait until they see the new tricks I have!*"

16. *Semi-closeup.* Mrs. Smith, turning and looking at him, shakes her head and speaks quite vehemently.

Title. "*John Smith, I wish you'd stop acting so smart with those card tricks!*"

17. *Medium shot.* Mr. Smith plucks an ace of spades from the air, and then another and another; he speaks.

Title. "*This ace trick will slay them.*"

18. *Closeup.* Mrs. Smith is irritated and begins to powder her nose; finally she shakes her head. *Fade out.*

19. *Fade in. Long shot.* The front door being opened, as Mr. and Mrs. Smith enter for an evening of bridge; Mrs. Jones greets Mrs. Smith, while Mr. Smith walks in and stands in front of a maid.

20. *Long shot.* The maid takes Mr. Smith's coat and hat.

21. *Medium shot.* Mr. Smith hands the maid his hat and then takes some cards from behind the maid's ear.

22. *Closeup.* The surprised maid.

23. *Semi-closeup.* Mr. Smith tears cards and puts them in his hat.

24. *Semi-closeup.* The maid picks up torn pieces of cards and drops them back into the hat.

25. *Closeup.* Mr. Smith taps the hat and then takes cards out whole.

26. *Semi-closeup.* The maid turns the hat over, to show that it is empty.

27. *Closeup.* Mr. Jones scratches his head in bewilderment.

28. *Closeup.* Mrs. Jones, surprised.

29. *Closeup.* Mrs. Smith turns around and then registers disapproval.

30. *Medium shot.* Mr. Smith takes egg out of maid's mouth and hands it to her; maid drops coat on chair, keeping hat in hand.

31. *Medium shot.* The bewildered maid, looking at egg; shaking her head, she breaks egg into Mr. Smith's hat; she speaks.

Title. "*Let me see you make the egg whole!*"

32. *Semi-closeup.* Mr. Smith snatches hat from maid and looks into it.

33. *Closeup.* The interior of hat, showing crushed egg.

34. *Closeup.* Mr. Smith shudders and hands hat back to maid.

35. *Semi-closeup.* Mr. Jones smiles with satisfaction; he whispers to his wife.

Title. "*Remind me to give her a five dollar raise!*"

36. *Closeup.* Mrs. Jones stifles a laugh and nods her head in assent.

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MULTIPLANE SETS FOR FILMING WITH MODELS

The first authoritative statement of a new movie technique

G. A. GAULD, ACL

THE other day, one of my friends said, "I like single frame work because I feel that I can have everything under control." He made a good point. There is, too, the matter of film economy; a very small supply of raw stock will provide pleasure for many a long evening.

The technique of single frame exposure, of course, appears in many aspects of filming. Fancy titles produced by this method may be intriguing, if rarely justified; pure "faking" for screen conjuring tricks may bring forth compliments from an appreciative audience; but, to my way of thinking, the most fascinating branch of this work is to be found in puppet, or model, animation.

Unlike cartoon filming, model animation does not require exceptional skill with the drawing pen, and there is all the fun of building model sets and making the puppets. One's own imagination sets the only limit to the possibilities, and, if the work is tedious at times, there is always the compensating thrill of seeing one's handiwork come to life on the screen.

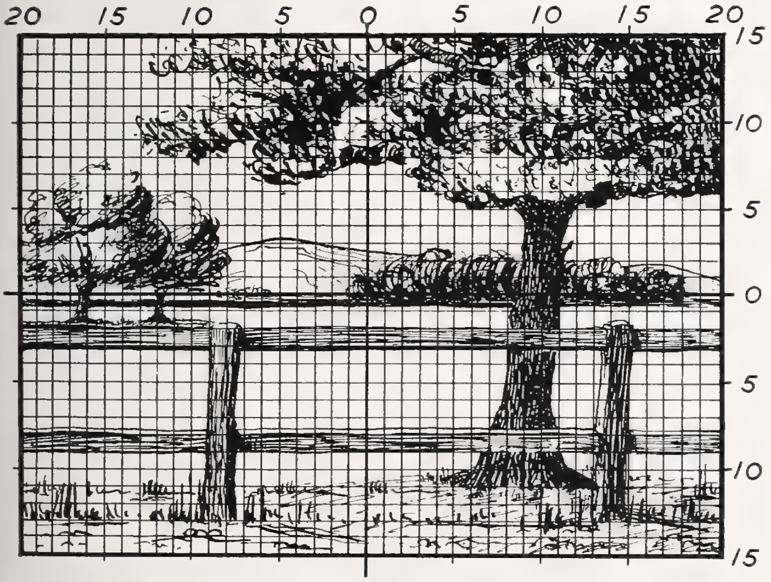
The subject as a whole is very large, and, for this discussion, I intend to confine it to one small portion: the construction and use of "multiplane" sets, to employ a term which has come from a similar technique in the Disney cartoons. Let us talk of sets, not puppets.

We use model sets to give "depth" to the scene, either to provide space, in a direction perpendicular to the screen, in which our characters may move or to give greater realism to the scene than that which might be conveyed by a simple backdrop, no matter how well it was drawn. With the second of these purposes, camera movement is frequently associated, because the effect is obtained by the changing proportions of perspective resulting from this camera movement in the model set. If the camera is stationary, the effect is partly obtained by differences in the degree of sharpness of focusing between the principal objects and other parts of the set.

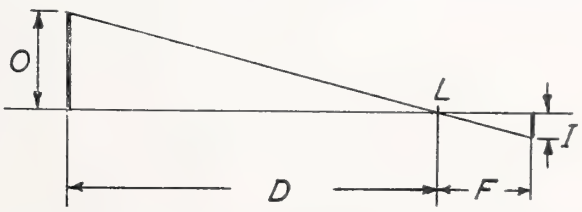
Model sets are of two kinds. There is that constructed exactly to scale in all three dimensions, such as one that I had occasion to use, which depicted a model airport. With this, takeoffs and landings were filmed and shots of the field were made from the point of view of a passenger in the plane. Such models, however, require a large space unless a very small scale is used, and, even then, there are practical limitations.

The other type—which is the subject of this discussion—employs a series of "planes" in which the correct proportions are maintained in directions at right angles to the camera axis. Although the scale of each plane may differ from the next, the whole scene is "compressed" in a direction to and from the camera, so that considerable distances may be brought within the scope of a tiny model studio stage.

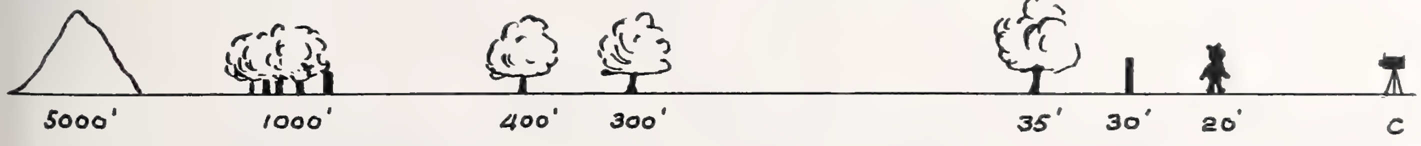
Before we can talk of manipulation of this new device, we must learn how to construct the set and how to break down the scene into planes and to reproduce them to the correct scales when the action is compressed into the limited "depth" of the model stage. For the same reason, we will, for the moment, avoid the highly imagina- [Continued on page 400]



• Fig. 1 shows scene for which set will be built; it is divided into squares representing frame area on actual film; the scene has close, medium and distant views.



• Fig. 2 gives the basic geometric relations from which the formula used by author is derived and upon which new method rests.



• Fig. 3 gives a sketch of the full depth of the scene shown in Fig. 1; prominent objects are selected, to build up middle distance relations and dimensions in the multiplane set that will be evolved from the geometrical method described in the series of articles beginning on this page.

The Clinic

Technical comment and timely topics for the amateur

Room light control

From William D. Loveless, of Salt Lake City, a member of the inventive Utah Cine Arts Club of that city, comes the useful suggestion of a portable panel by means of which the floor lamp lights can be switched on and off without moving from the projectionist's position. With this device, the projectionist can control house lighting in whatever friend's house he may be showing films.

As shown in the illustrations on this page, the control panel serves as a projector base, which is prevented from scratching tables by four large rubber tacks placed on the bottom. Conveniently located within finger tip reach are mounted two small toggle switches. At the panel's side are set two surface receptacles. On top, another two way receptacle is placed, on the right side, to receive a plug in night light. A six inch lamp cord is provided with a plug which serves as a power supply connection.

The wiring diagram for hooking up the various units is shown in the illustration. Two ordinary extension cords are used with the panel. One is plugged into a convenient outlet. The other end of this cord is attached to the short cord and plug under the panel's base. One of the receptacles on the side of the panel receives the projector's power supply. It is not controlled by a switch. The other receptacle, switch controlled, receives the other extension cord which runs to the floor lamps. The second toggle switch controls the two way receptacle, at the top, which is used for the pilot light.

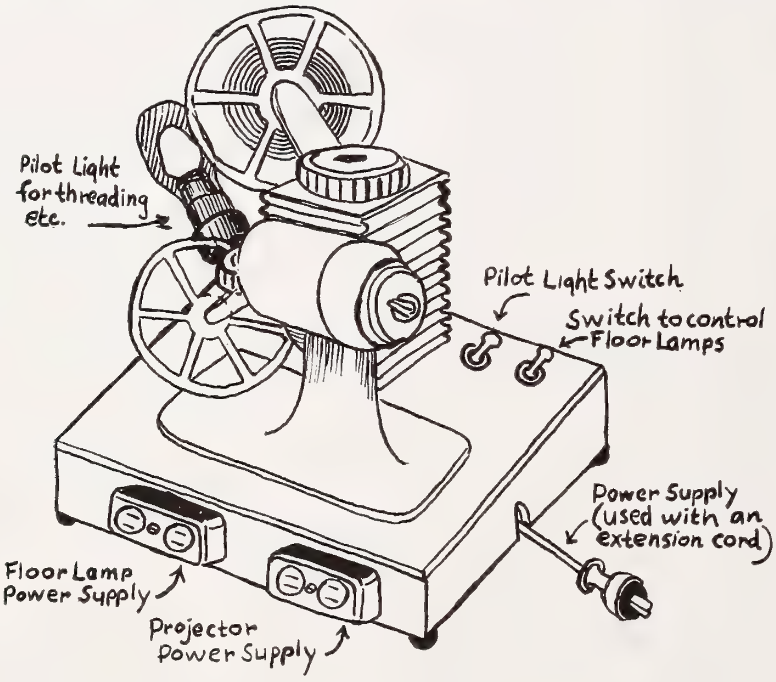
This panel, designed to control floor lamps, provides great freedom of room lighting, as the movable lamps may be set, in advance of the movie showing, in such positions as to give a shaded and subdued light that does not present a glare to the audience, when the room is lighted in the projection intervals.

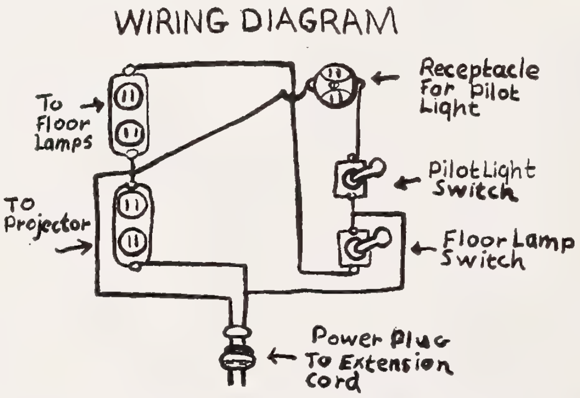
WHAT HAVE YOU DONE?

The Clinic is written by the readers of Movie Makers. Here you can tell your fellow amateurs of new devices and methods which you have worked out and which will help them.

Your contribution to this department is welcomed. For each of your items accepted by the Editor for *The Clinic*, you will be paid Three Dollars, if the item is illustrated, and One Dollar, if it is not illustrated.

You are cordially invited to join in writing *The Clinic*. Address items to Movie Makers, 420 Lexington Avenue, New York 17, N. Y.


Pilot Light for threading etc.
Pilot Light Switch
Switch to control Floor Lamps
Power Supply (used with an extension cord)
Floor Lamp Power Supply
Projector Power Supply



• Design and wiring diagram for construction of device by means of which floor lamp lights may be controlled at projectionist's position; it has pilot light switch.

Distortion

Good cinematography calls for varying camera positions, and many fine shots are made at angles to the foursquare. If the scenes contain human beings, caution is necessary to avoid making them ridiculous unintentionally, in the search for fresh camera positions. When normal heads are elongated into carrots, when legs become dropsical appendages, when hands acquire the texture and shape of dragons' claws, your formerly willing subjects will reasonably enough be camera shy when you next ask them to take part in your pictures. Public personages have long been wary of the "candid camera" hound who turns them into characters out of Cruikshank's caricatures. Making decent people look like idiots has become a pastime for impertinent still cameramen. If you want to keep your friends willing to get in front of your lens, study them in the viewfinder when you film from a cellar window or from the top of an apple tree. If they seem to have distorted anatomies, it is more courteous

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PROJECTION AMENITIES

How to make home film shows informal, yet successful

J. F. HOLLYWOOD, FACL

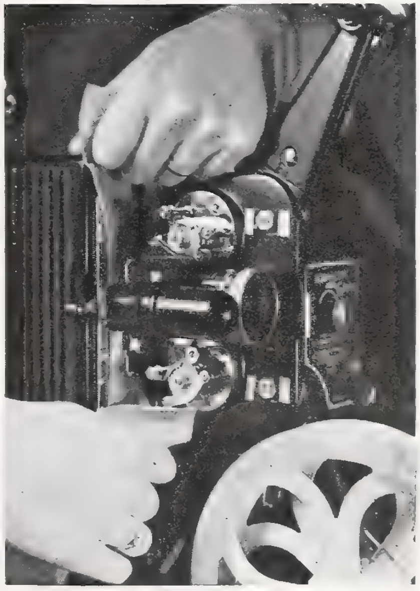
LIKE all movie fans I like to show my stuff. It is never any trouble for me to stage a movie show at home. I'm always ready at the first sign to bring out the equipment and start the projector rolling. But I do always make sure that the sign is unmistakably there. I don't want to identify our home with the compulsory movie party. I don't press for a show. I let my guests do that. Otherwise, no show.

When the show is decided upon, I incline to short, varied, easily and quickly digestible film menus. Unless, of course, I have made a wedding or other similar film which runs to footage and in which many of my friends take part. My favorite is the brief show made up of three or four short films varying both in substance and treatment.

I like to arrange all my shows in our living room. To me the living room seems more comfortable, more informal, more "home movie like" than a recreation room or the more elaborate home movie theatre of which there are many dealing out great satisfaction and pleasure to their operators. I make a point of setting up my equipment without unduly moving my audience around. If possible, I make my setup while all hands are engrossed in conversation. It is very simple and it is arranged in a few minutes, and I am ready to turn out lights before the audience realizes that the room is now a theatre. In this way we come to our movies simply and easily.

• **Clean equipment is stressed by author as one of the marks of really suave projection.**

Photographs by Kenneth F. Space, ACL



I move one chair, set up my screen (mine hangs on its own tripod), place the projector and record player in the opposite corner, hook up the player to the audio side of the radio, which occupies a place near the screen, and, in only a few minutes, the evening's show is ready. I have previously marked where the screen is to stand, as well as the projector. The distance between the two points is the distance at which I prefocus the projection lens. This plan results in a sharp screen image and avoids any frantic efforts at focusing after the film begins to move.

I usually make three or four short films in the course of the year; so, I can offer a short show which, however, has variety. Last year I made three films which serve this year's home showing requirements. All are in Kodachrome. One is a scenic of the Southwest, a second deals with a serious subject and the third shows a wedding. In little more than an hour, the show is over and the audience is not worn by the strain. Many times I have noticed that they were ready for more, but I prefer to send them away a little hungry, rather than suffering from a bad case of movie indigestion.

While the shows are casual, preparations for them are decidedly not. After every show, I make it my business to clean the projector gate thoroughly until it shows no sign of fuzz. I dust the film immediately, and, every once in a while, I give it a good wiping with carbon tetrachloride. The equipment is, therefore, always clean and ready, and I can be sure of a clear image unmarred by specks or fuzz. If I show in public, I am sure that my film will not leave the projector gate loaded with fuzz, to divert the attention of the audience from the film that may follow mine.

To make sure that the projector is kept in perfect order, I faithfully follow the instruction book furnished by its maker. This instruction book is the first and last word with me, and it is certainly intended to be by the manufacturer, for he lavishes great care and considerable expense on its preparation. Certainly no one knows the equipment or knows the kind of care required to keep it in top working condition as well as the maker.

I take the precaution to stick a length of Scotch tape to the base of the projector. The best of splices sometimes part; but, with a piece of Scotch tape at hand, you can make your repair almost before your audience realizes it. Another "must" in my equipment is an extra lamp. I have seen a show postponed for the lack of one; and lamps sometimes do burn out at a most embarrassing time. The supply store is usually miles away or closed for the night.

I am an economic royalist as far as screens go, and I have accumulated three over the years. They are both beaded and matte white; both have a very definite place in my shows. When the film is on the

[Continued on page 396]

BULLETINS

NEWS OF KODAK PLANS AND PRODUCTS

See your Ciné-Kodak dealer

EASTMAN home movie products are sold through Ciné-Kodak dealers, any of whom will be glad to complete the descriptions of Kodak products which are "sketched" in these pages. Usually, too, they will give you opportunity for first-hand inspection of the advertised items.

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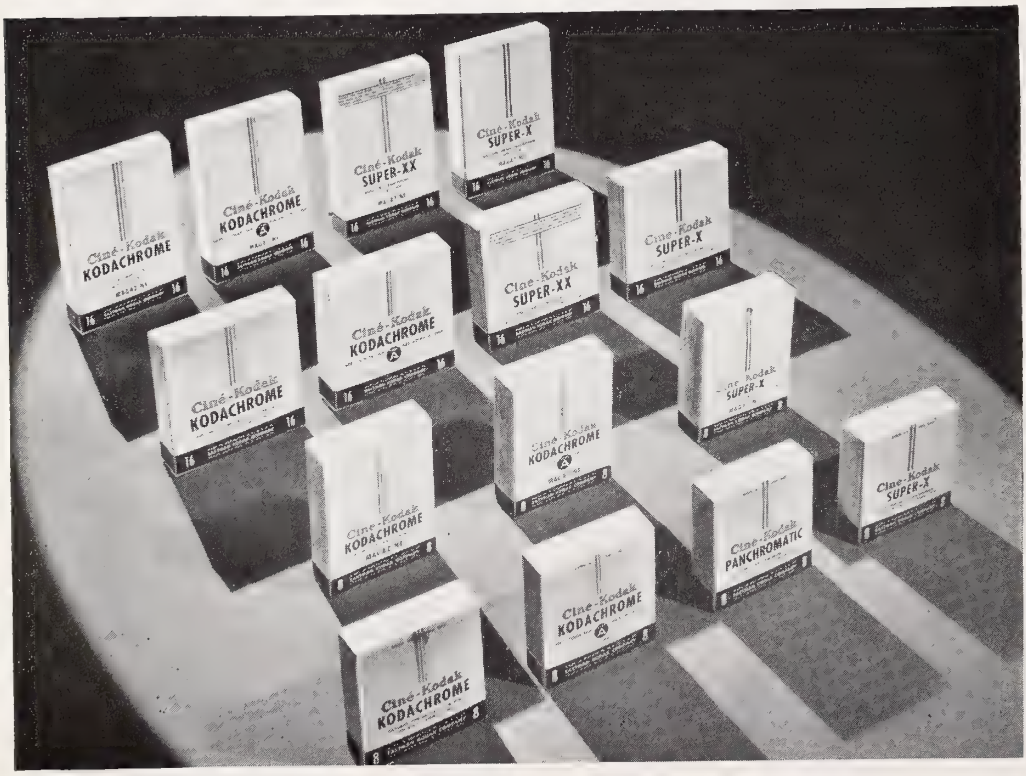
HOW TO MAKE GOOD MOVIES assumes that its readers make movies because they enjoy their taking—and their showing. Because it is fun . . . important fun . . . yet still a pastime and not a profession. The book stays in character throughout. Informative in every word and page, while carefully avoiding unnecessary technicalities, it speaks the home movie maker's language.



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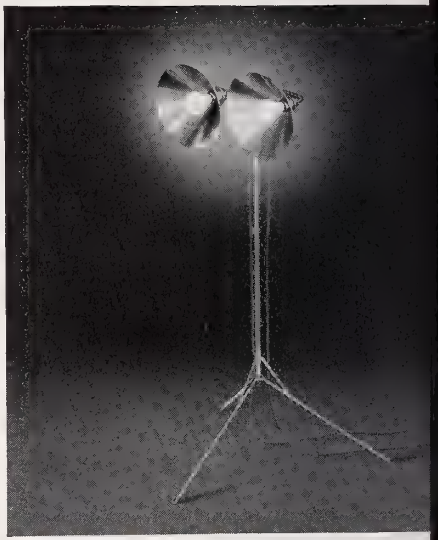

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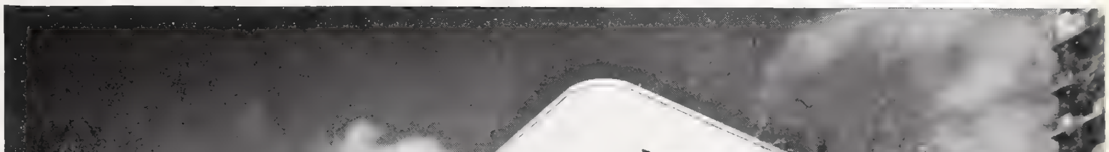

A considerable addition to this "new" Camera Works is now nearing completion.

Kodak

BULLETINS

NEWS OF KODAK PLANS AND PRODUCTS

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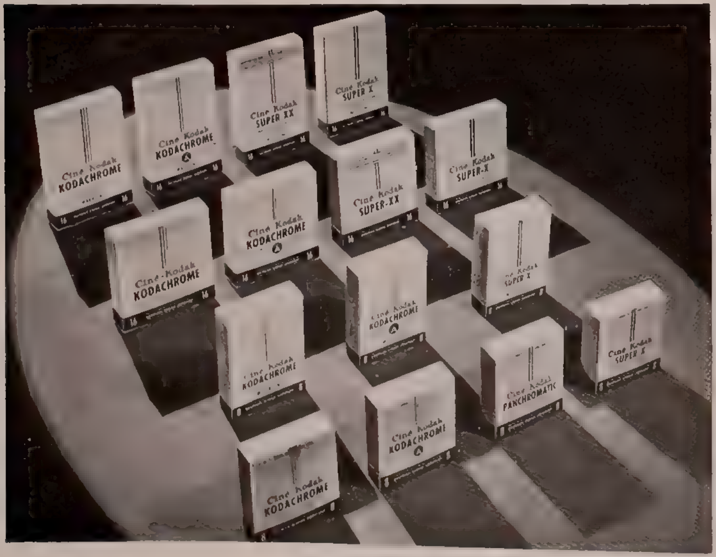

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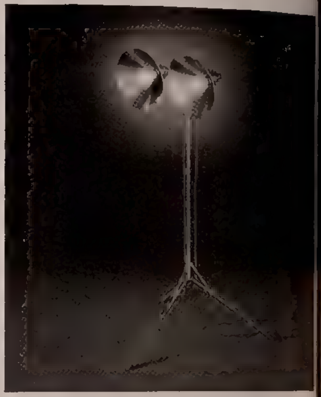
Now in its eighth printing, HOW TO MAKE GOOD MOVIES is available from Ciné-Kodak dealers, everywhere, at a price of $2. With some of the materials for movie making already back, and others on the way, thousands of cinamateurs are buying this currently corrected book—now—to brush up on their picture making for the busy months ahead.

Light for Night—With the indoor movie making season fast approaching—in company, this year, with the assurance of an increasing film supply—the attention of alert cinamateurs is being focused on their nighttime lighting equipment.

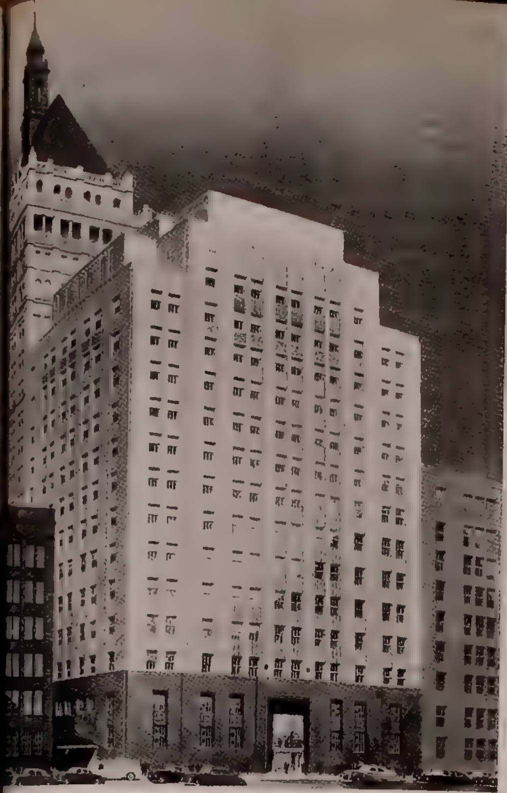
Kodaflector is ready! This featherweight, collapsible, twin-reflector light-



ing unit is equipped with a stand, adjustable for height, and generous-length connecting cords. It is designed to take either No. 1 or No. 2 Mazda Photofloods, two of which, in Kodaflector, are the equivalent, photographically, of fourteen Photofloods used without reflectors. Yet the light from Kodaflectors is of the "flood" and not the "spot" type, spreading a satisfactorily even bath of light over a wide area.

Though one twin-reflector Kodaflector is usually adequate for average indoor home movie making with cameras fitted with f/1.9, f/2.7, or f/3.5 lenses, the smaller-the-aperture-the sharper-the-picture rule suggests the use of No. 2 Mazda Photofloods if but one unit is to be employed. To accept these larger lamps and seat them properly in the reflectors, two Kodaflector Adapters are required. The total price however, of all needed items, remains remarkably low.

Kodaflector, complete, is priced at but $5.02; Kodaflector Adapters—4 cents, each; No. 1 Mazda Photofloods—15 cents; No. 2 Photofloods—30 cents—excise tax additional. The exposure instructions for indoor movies, packed with all Ciné-Kodak Films, are based upon the use of Photofloods in Kodaflector—easiest and most certain of all home lighting units.



Much-needed office space will be provided adjoining Kodak Tower.

New lens-making facilities at Hawk-Eye.

Projected dining and recreation building at Kodak Park.

KODAK BUILDS

OVER and above the expansion necessitated by the demands of war production—the magnificent new Hawk-Eye Works, for example—the present building program includes another addition to the Camera Works, increased dining and recreational facilities at Kodak Park, and a new Kodak Office structure.

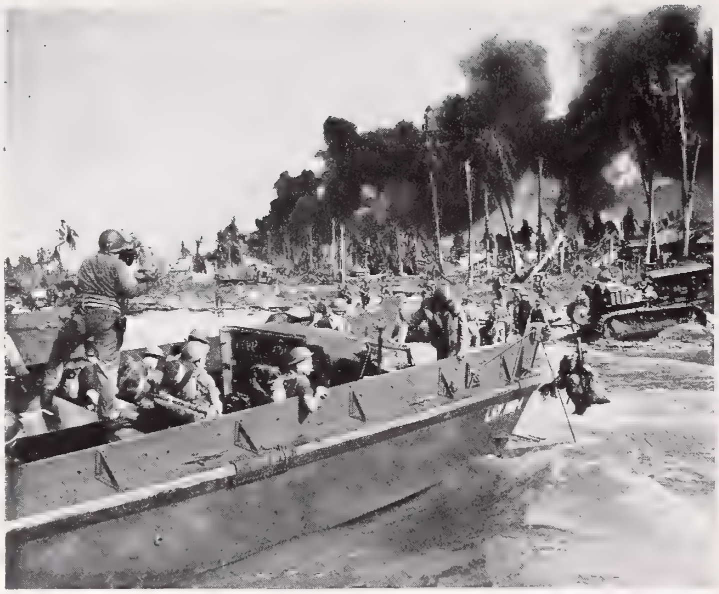
Vastly increased personnel through the years at Kodak Park has made the existing dining and recreational facilities inadequate. The new building will add two great cafeterias and a service dining room, with capacity for 3,800 persons at one time, to the Park's present accommodations. There will also be a 1,300-seat auditorium, a gym, bowling alleys, Camera Club and Athletic Association Headquarters.

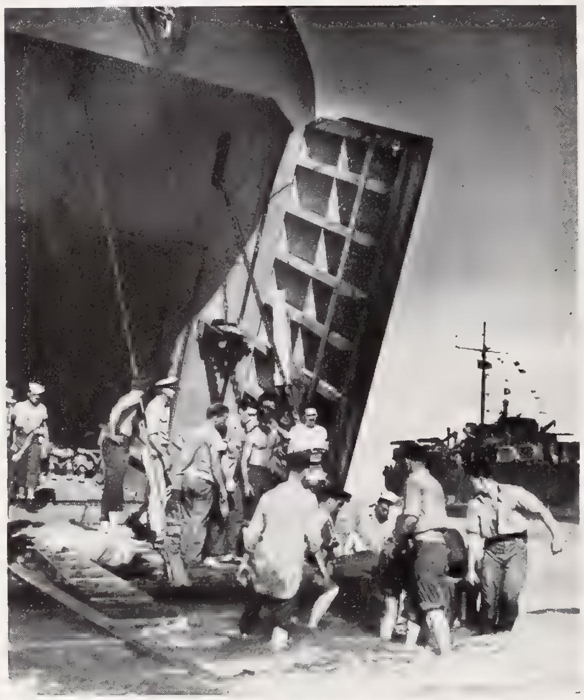
Kodak Office capacity will be greatly enlarged when two of the older units are replaced by a new structure in front of and alongside the famed Kodak Tower. This new building will provide sorely needed new office space as well as improved quarters for the Medical Department, the photographic studio, and additions to present recreational facilities.

All of which means simply that Kodak's faith in America's photographic future is very strong. Kodak facilities will measure up to it.

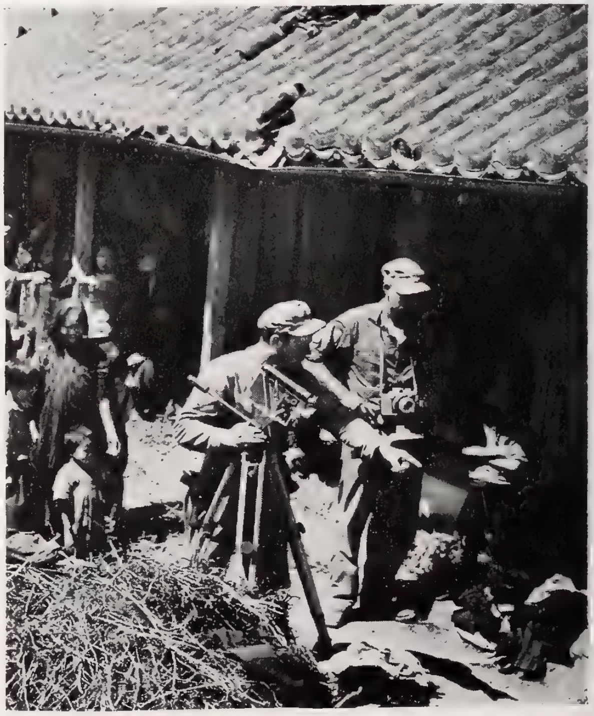
A considerable addition to this "new" Camera Works is now nearing completion.

Kodak





Official Coast Guard photos



• On the opposite page is a story of filming filmers; the top picture on this page shows a United States Coast Guard cameraman recording an assault by Australians in Borneo; center picture shows Coast Guard ship evacuating wounded from Hollandia; bottom scene reveals the author, Lieut. (j.g.) Lloyd W. Durant, USCG, with 16mm. camera at Okinawa.

ASSIGNMENT COMPLETED

Filming filmers who filmed battles

LIEUTENANT (j.g.) LLOYD W. DURANT, USCG

IN THE distance the dull, resounding thud of Admiral Spruance's 5th Fleet guns, hammering away at enemy beach positions on Okinawa, broke the otherwise peaceful silence of Easter dawn. The ten second salvos, which had been firing for more than forty eight hours, seemed as monotonous as the tolling of a funeral bell. Out of the east the rising sun was already filtering through the gray mist as our camera boat, an LCVP, was lowered into murky waters from our Coast Guard attack transport.

In the boat with me were other members of our camera party: Chief Photographer's Mate Harold Whitwer, a top notch combat motion picture cameraman and a veteran of Normandy and Southern France invasions; and Don Morgan, a combat correspondent, who had just returned from Iwo Jima and who joined our heretofore two man team in time for the Okinawa show.

For a month I had dogged the trail of Whitwer from Honolulu, to Guam and now to Okinawa, filming his activities whenever and wherever an opportunity presented itself. I admit that it must sound strange to speak of filming a filmer. Imagine how such an unconventional setup appeared to those hardened fighting men in the Pacific! Needless to say, we left ourselves open to innumerable caustic remarks, and eventually Whitwer, who was something of a modest soul, acquired the nickname of "Tyrone." To offset these sometimes offensive witticisms, we worked out a brief, straightforward explanation of our mission which subsequently satisfied the keenest of curiosities and silenced sharp tongues.

One month prior to that April first invasion day, I had been assigned by Coast Guard Headquarters to obtain complete coverage in 16mm. Kodachrome of our Pacific combat cameramen. I was to select a cinematographer in Honolulu and film a running record of his activities from the time he left on a combat mission until it was completed. This footage was later to be edited as a two reel Technicolor picture which would unfold to the public a factual story of the tremendous job that service combat cameramen have done.

16mm. scenes by USCG

• **Don Morgan, Yeoman, First Class, USCG, combat correspondent, in "Press Club" foxhole on Okinawa; he is third member of film group.**

• **Harold Whitwer, Chief Photographer's Mate, USCG, of whom author speaks in his story, shown aboard Coast Guard manned transport.**

Behind each invasion picture that appeared in print or was flashed on a newsreel screen during those grueling years of war, there was undoubtedly an unpublished story of the trials and sacrifices which some lensman had experienced. Such were the reasons for our enthusiasm and for the casting of Whitwer as "featured actor" against a setting that even Hollywood could not reproduce. Little did we suspect that our Okinawa background was destined to be the last major Allied assault against Hirohito's Land of the Rising Sun, although we were aware that his sun was rapidly sinking.

It was 0630, and our boat, together with numerous other LCVP's, was away from the ship. We were heading cautiously towards the line of departure, located a thousand yards off the beach. Here we were to assemble in attack formation with Marine laden LVT's, then head in on the fifth wave for our designated beach. We had more than five miles to go from our outlying transport area to the "line." As our craft bounced around on the choppy waters, I went about the business of checking my hand held Filmo, while Whitwer, crouched near the stern, loaded his heavier 35mm. Eyemo.

Don Morgan, whose heaviest equipment was a pencil, appeared to be on a Cook's Tour, as he leaned comfortably against the railing puffing a cigarette. Overhead our protective fighter planes scurried to and fro like shepherd dogs herding their flock.

By 0830, we had assembled our wave of LVT's. As we approached the line of departure with these strange craft behind us, we could see that the first wave was already half way to the beach. I watched the action through my viewfinder. I could distinguish small spurts of water, set up by light enemy fire around the LVT's as they reached an obstructing coral reef about two hundred yards off shore. The amphibious "ducks"

[Continued on page 402]

PRACTICAL FILMS

The general movie as used for various purposes

16mm. scenes by Robert F. Gowen, ACL

• **Given to his city as a wartime service, *Ossining at War*, by Robert F. Gowen, ACL, records, as scenes above show, what that New York community has done.**

AMERICAN TOWN AT WAR

More than 1000 persons gathered early last month for the premier screening of *Ossining in Wartime*, presented by the board of trustees of the village of Ossining, N. Y., in the community's high school. Robert F. Gowen, ACL, is the cameraman producer, and he will present the finished film to the village archives as his part of the war effort. Running 1300 feet of 16mm. Kodachrome, the picture records for posterity all the representative civilian war activities, from the early days of airplane spotting and air warden patrols to the latter day shortages of cigarettes, sugar and gasoline. The film covers the death of Franklin D. Roosevelt and concludes with the city's ceremonies in observance of the victories in Europe and Japan.

CANADIAN FUTURE

Although Canada was opened by daring pioneers many years ago, much of it is still free to the daring enterprise of today. This fact is brought out in *Land for Pioneers*, released by the National Film Board of Canada. The Dominion can no longer be thought of as land of fur trapping, gold mining and bitter winters. Today it spells gold, radium, oil, mercury and a variety of other minerals, and vast areas of farm lands that have never been tilled; it is a paradise for fishermen and a land of limitless hydroelectric power. The Alaska Highway has opened access to potential grain fields, and air routes form a close link with the busy centers of the world. Today industry is venturing into the north, the land for pioneers.

HUSKY AND SKINNY

This popular animated cartoon in 16mm. black and white, sound on film, running twelve minutes, is really titled *A Day at Coney Island*, but the two characters, Husky and Skinny, featured, have given the picture its accepted name. The two youngsters, one husky and the other skinny, engage in rollicking adventures at the famous fun spot.

Husky is an athletic boy who likes milk and drinks it regularly. Skinny hates it, as the picture opens, and shows the full consequences. Before the day at Coney Island is over, however, he decides that, like it or not, milk is well worth drinking, in view of its marvelous effect on Husky. The picture is available from the National Dairy Council, 111 North Canal Street, Chicago.

MIRACLES TO COME

In *Frontiers of the Future*, the National Industrial Information Committee of the National Association of Manufacturers, 14 West 49th Street, New York 20, N. Y., presents in 16mm. and 35mm., black and white, sound on film, running ten minutes, a picture of the tradition of American ingenuity and its promise for the future and illustrates these by examples from research activities and technological discoveries in industrial laboratories. The creation of artificial wool from cheese, and rubber from coal, limestone, salt and water, and a variety of similarly amazing processes suggest how thrilling new products may be created for a richer America. The film is narrated by Lowell Thomas.

[Continued on page 405]

Commentaries for newsreels

A Paramount newsreel editor counsels amateurs

NEWTON E. MELTZER

IN your coverage of local football games this fall, you may have been toying with the idea of adding a synchronized commentary to the finished product. On disc or on film, the added dimension of sound can give your reel just the additional interest you have been striving for.

But planning for your commentary must begin before you shoot a single foot of film, as any newsreel cameraman can tell you. And there is much you can learn from the newsreel cameraman's methods.

The newsreel man at a football game, of course, is never alone. Two or more cameras, a large sound camera in the stands and a hand camera (usually an Eyemo) on the field, record the action of the game. Later, this film (often over 2000 feet of 35mm. are shot in a single game) is broken down. Duplication is eliminated, and the best scenes are used to tell a well matched story, jumping from elevation to ground views and back again, with complete freedom.

The sound man uses his hand microphone to describe every play as it happens, so that it is there on the track when the total footage is edited. Besides, a written play by play record is kept of ball carriers, types of plays, yards gained or lost, downs, touchdowns. A form for such a record is shown at the end of this article.

It is very important to make such a record if you intend to add a synchronized commentary later. You or your assistant must have a program with names and numbers of all players in front of you. It is the work of the assistant (he or she must be sure to understand the importance of the job) to keep a written record of every scene that you shoot and the action that took place.

If the "dope sheet" has been properly kept, you will find it invaluable in breaking down and editing your developed film. Newsreel writers, who prepare the commentary for Paramount, Pathé and all other newsreels, use a scene list something like this in preparing the script for recording:

1. TITLE	8 feet
2. General view; interior of stadium	5 feet
3. Elevation view, band marching down field	7 feet
4. Closeup, spectators watching	3 feet
5. Long shot, opening scrimmage. No. 12 gets ball and runs 5 yards	12 feet
6. General view, man cheering	2 feet
7. Medium shot, No. 18 receives, laterals to 28 who is tackled by 6 (white shirt) on White's 45 yard line	15 feet

Of course, these footages are for 35mm. film, which runs through the projector at a foot and a half each second. Equivalent footage units of 8mm. or 16mm. film can be found on page twenty eight of *The ACL Data Booklet*. When you write your commentary, you can estimate about two words to a second. The important thing, after setting the stage for the game and, perhaps, adding a little atmosphere, is to identify the players and their teams *in each scene*. Don't take it for granted that the audience can naturally tell Cornell from Columbia in a black and white print, particularly when you are not using a telephoto lens.

If you locate a good cheers record (several effect record concerns can supply you) for turntable use or for alternative piping into the recording machine, it will add surprisingly to the film's verisimilitude. Most cheers that you hear on newsreel screens are "dubbed in" at the studio, anyway. Use the volume control to bring up the cheers at suitable moments—over that final touchdown, by all means—and keep them low beneath your voice the rest of the time.

Naturally, you will have to run several rehearsals while you project the edited film, if you make a sound film record. No doubt, you will have to make many changes and learn the "cues"—that is, the exact frame in the picture at which to begin saying a particular line, so that it exactly hits "on scene."

For instance, using the list of scenes previously mentioned, your commentary might look something like this. (You start talking right after the title, on Scene 2.)

2. Here at Baker Field, New York City, it's the big game of the season—Cornell versus Columbia. The blue clad Columbia band is on hand to welcome the 15,000 spectators. (OPEN

[Continued on page 410]

Philip Gendreau

• Movie records of football games call for the addition of some form of commentary, to explain action, much of which can be shown only in distant scenes.

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

D. E. B. STEVENSON, ACL

Amprosound Premier-10

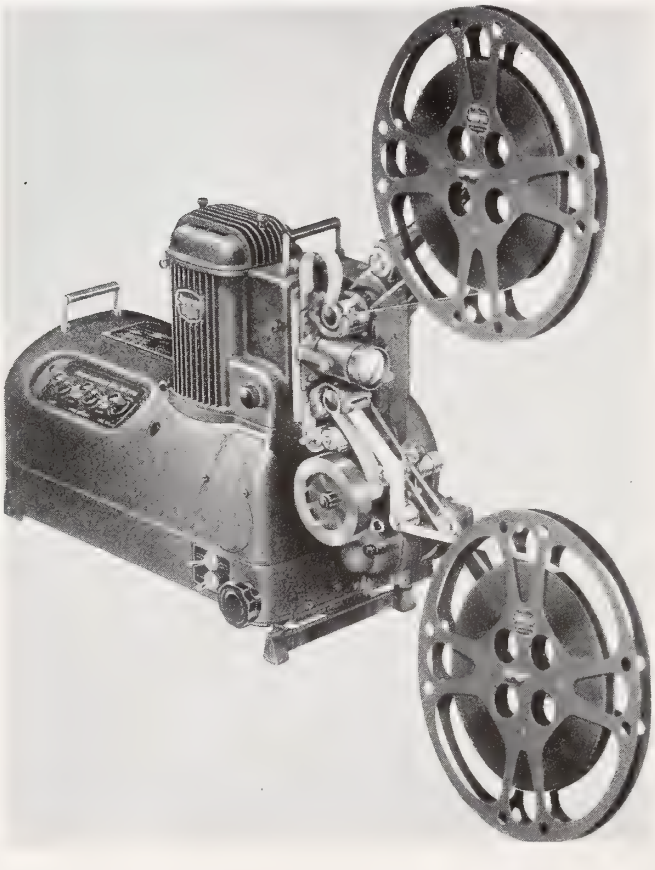
New in the long popular line of Amprosound 16mm. projectors is the model Premier-10, recently announced by the Ampro Corporation, of Chicago. Based on this company's previous Model YSA, the Premier-10 also embodies many engineering advances proved out in four years on the fighting fronts. Film capacity has been raised to a maximum of 2000 feet, while aluminum castings throughout provide for the minimum of weight consistent with durability.

The pre-focused lamp may be of 750 or 1000 watts, cooled by a powerful centrifugal fan which forces a current of air through the amplifier, over the motor and out through the top of the lamp house. A Super two inch *f*/1.6 lens is standard on the machine, although a coated lens of the same specifications may be obtained at a small extra charge.

Sound, silent and reverse projection are provided for, through centralized controls in two adjacent panels, while the fifteen watt amplifier output and twelve inch, permanent magnet dynamic speaker provide adequate power capacity for all classrooms and smaller auditoriums. The price complete is $422.00 F.O.B., Chicago.

Veteran re-employment

Bell & Howell Company, of Chicago, a pioneer in the motion picture equipment industry, has also pioneered in veteran re-employment. The plan was set in motion over a year ago and is operating today with few changes.



• Newly offered Amprosound Premier-10, which has 2000 foot film capacity and which embodies improvements resulting from wartime experience.

More than a hundred veterans were luncheon guests when the National Association of Personnel Directors and the Disabled American Veterans presented Bell & Howell with an award, the first of its kind, for outstanding achievement in the employment and training of veterans.

The method used included canvassing veterans and friends of veterans, to determine how many would be interested in returning to the company on discharge from military service. Plans were developed to redesign machines, to accommodate physically handicapped veterans; standardized tests were selected, to determine aptitudes, skills and interests; foremen meetings were held, to instruct in proper supervision of the returning men. The civilian job induction at Bell & Howell is kept simple. The veteran's qualifications are presented to a supervisor who places the men as satisfactorily as possible. It is his task unobtrusively to aid the men in readjustment. The keynote of the plan is simplicity, and a man is never placed where he will feel that his is a special case. Success of the plan is evidenced by the surprisingly low turnover during the course of its operation up to the present.

Wollensak judges

The Wollensak Optical Company, of Rochester, N. Y., announces the appointment of the three finalist judges for that company's "Name the Lens" contest. These are Henry M. Lester, editor of *Photo Lab Index*, author and publisher; Andrew A. Wollensak, secretary of the Wollensak Optical Company, and Ed Wolff, chief executive of Ed Wolff & Associates, Wollensak's advertising agency. A good percentage of entries has come from men and women in the armed forces. The winning name will be applied to all Wollensak lenses, cine, still, wide angle and telephoto, after the close of the contest.

Kodachrome subjects

George Hirliman, president of International Theatrical and Television Corporation, has announced that Video Productions will provide International with eight Kodachrome features annually. These subjects will be outdoor movies, starring Stuart Hamblen and Perry Ward.

Wilding ready

Norman E. Wilding, president of Wilding Picture Productions, 1345 Argyle Street, Chicago 40, Ill., reports that the wartime Navy film schedules of his company have been brought to an end and that his organization is now busy with what he describes as a "huge backlog of civilian orders." Mr. Wilding says that this backlog of orders is the largest in his company's history. "Every effort," he continues, "is being made to expand our staffs with competent people in the New York and Cleveland offices and in the Detroit, Chicago and California studios, to handle our ever expanding schedule of pictures for old clients, as well as the many new accounts."

Photographic policing

Sherman M. Fairchild, of the Fairchild Camera and Instrument Corporation, New York City, advises that aerial photography should be used in policing German and Japanese territory for some time to come. Ninety percent of our military intelligence in World

[Continued on page 409]

What is a good picture?

[Continued from page 381]

sults. In other training films, the selection of a camera position has been governed by similar considerations. Esthetics must be discarded in the interest of a clear, intelligent portrayal of action. Low key lighting, often effective dramatically, is rejected in instructional films, in favor of clear, high key scenes in which every detail is easily observed. Purpose governs technique.

Our third basic essential is *technique*. Although they know the audience and the subject and have an understanding point of view, filmers still fail. Obviously this failure occurs somewhere during the production, but where?

There are five key points in motion picture production. If we have slipped up, it must be at one of these points. Writing, direction, acting, cinematography and editing. All contribute their separate shares in making a picture; hence, all contribute their individual and collective margins of error. An overall margin continues to exist, to a proportionate degree, irrespective of the type and length of the film or professional standing of the filmer.

It is impossible to create a yardstick of esthetic values that can apply, regardless of the purpose and audience classification of the finished production. For instance, in editing, a scene that is too long in an entertainment picture might not be long enough in an instructional film. It is very possible, and very necessary, to incorporate in any picture the basic principles of good writing, direction, acting, cinematography and editing. Any shortcoming in any one of these means a shortcoming in the entire picture. There is no such thing as a good picture that fails in any of these qualifications. There is no such thing as a half good egg.

In attaining perfection in any of these technical fields, we are always eventually led back to one element—the purpose of our film. There must be no scene, no dialog, no camera position without a corresponding purpose. The reasoning governing each individual element should be the same as the reasoning which motivated the entire production. Without this conformity, any picture must necessarily find itself losing sight of, and therefore lacking in, purpose.

Many pictures have dual, and even manifold, purposes. This, of course, poses additional problems, in that each individual purpose must be brought into proper relationship, and must maintain proper balance, with the whole. For example, many educational films have the primary purpose of teaching, with entertainment secondary. This is especially true of the "indoctrination" type of instructional picture. Care must be

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taken to keep the primary purpose in the primary position. Quite often, in entertainment films, another approach is found to the "dual purpose picture." There can be a propaganda element. These are examples, each of which requires an individual approach; but the basic need remains, to keep all the purposes, whether they be single or manifold, in the proper intended balance and to bring forth a finished picture with an apparent single purpose.

Lastly, and this essential factor is almost too obvious to mention, you must have complete *familiarity* with your subject. Whether it is to be a dramatic story or a film on how to paint a fence, you must have a thorough knowledge of what you intend to tell and how you intend to tell it, and this knowledge must be related to the audience that has been selected. All these factors are dependent on the ultimate object of the finished picture.

With this combined knowledge—and I mean knowledge, not guesswork—of subject and audience, coupled with a definite, predetermined point of view and a fair degree of technical excellence, you *should* have a good picture. But bear one thing in mind! No one ever started out deliberately to make a bad picture. They are all *meant* to be good.

Amateur clubs

[Continued from page 382]

ACL; *Bowling On The Green*, by Charles Manaman; *Mexico Today*, by Guy Nelli, ACL; *Pendleton Roundup*, by Mrs. P. M. Stiverson. La Casa club meetings are held on third Mondays in the community's Y.M.C.A. Building, with dinner at 6:30 and screenings at 7:30 P. M.

Projection amenities

[Continued from page 387]

underexposed side or I want a very bright image and my audience sits close to the projector, I use the beaded screen. This surface reflects three times as much light as the matte white screen, when your audience is seated along a line from the projector lens to the screen. If, on the other hand, my film is on the light side or my audience sits at a wide angle to the lens screen line, I use the matte white screen. While this screen reflects about one third the light of the beaded screen within a ten degree angle on each side of the projection axis, it loses very little light as you move away from this central area.

I play a musical accompaniment from a position alongside the projector. I use for the present a single table player. This of course does not compare with the double table player and does not provide the unbroken accompaniment so necessary for a smooth show; but, at least, it fills the gap until postwar materials are again freely available.

My conversion to the need for music is quite recent. For a long time, I frowned on it. A movie that required music, I thought, admitted that it had a weakness somewhere and needed a little musical cover to keep the weakness concealed. But conversion has finally come, and I now appreciate how much wisely selected music can enrich the emotional content of a film. While I do give most thought to the movie and consider it more important, I am giving considerably more attention to the selection of the music that is to accompany its showing. I find that it can do many helpful things for movies. In addition to accenting mood and tempo, it many times can help to explain an action.

In a way, it is a dangerous thing that must be handled with the greatest of care. It is so easy to be hypnotized by a piece of beautiful music and so simple a matter to send it out as accompanist to a "just so so" movie that I have to be on my guard at all times. After all, I must admit that Beethoven and Schubert do occupy a select realm of their own into which films can too easily intrude.

In seeking the proper kind of music I depend on obliging friends who are acquainted with all the musical byways and highways, on the record shops and on a local radio station that broadcasts music both old and new and publishes a monthly program which enables me to watch for the kind of music which I think that I can fit to my films. One very pleasant by product of this search for music is the new world that is opening up for me—the world of pleasing sound.

I am now hearing sounds that apparently before had escaped me altogether. It reminds me of Winston Churchill's experience with painting. In seeking out subjects for his canvas, he began to see colors and forms in nature that he had never noticed particularly, before. Nature became a fresh, new experience to him. I believe that I am experiencing a somewhat similar adventure.

Movie makers are enthusiastic fellows. Nothing pleases us like running off our films time after time. There is always something of interest to the cameraman in his movies. But I know that the things which interest me time after time do not necessarily interest my friends or even my family. So, when I have the urge, I set up my equipment in our recreation room and run a one man show. That satisfies me, and it makes it unnecessary for me to get the equipment ready at the first tinkle of the doorbell—and my friends do not shun our home like a plague spot. They know that they will find other things than movies there.

I don't want them to have the emotion expressed by my daughter after circumstances forced her to see the same show several times over. "Now I know what it feels like to be a movie usher."

Managing club contests

[Continued from page 383]

that everybody on the club roster will be able to enter some contest on an equal basis with his fellow competitors.

Having decided on the contests, the committee should plan for them well in advance of the opening of the movie club season. Every regulation governing these competitions should painstakingly be worked out, to avoid any misunderstanding. A bulletin giving full details should be issued at the beginning of the club term. This will make it possible for all to schedule their filming with the contests in mind, many months before the deadline dates. Members should be advised to keep this bulletin for future reference and warned that no further details will be supplied.

The bulletin should list the competitions in the order in which they are to take place. It should have subdivisions dealing with prizes, eligibility, conditions, judges and methods of judging, deadline dates and the name and address of the person to whom entries should be sent, together with arrangements for screening the winning pictures.

Certain rules and procedures should govern this division of club activities. Foremost among these is the absence of an entry fee, the only qualification being that the contestant is a club member in good standing and is entitled to enter his film in the classification for which he applies. The right to enter contests should be one of the great privileges of membership. For it a member has paid his initial dues; for it he continues to meet his financial obligations to the club, promptly, year after year.

The competitor must abide by the rules of the contest. His entry is expected to be the result of his own labors unassisted by anybody else. This limitation usually does not preclude him from having titles made professionally or the film scored musically by some one else, unless such a division of labor is specifically prohibited in a particular contest. He must make no misrepresentations concerning himself and he must accept the rulings of the committee and the decision of the judges.

There should be no restriction about color or a combination of both color and black and white. Musical scoring should not be required; but, if it is submitted, it should be judged as carefully as the film footage. Filmers of 8mm. generally should compete on the same basis as their 16mm. brothers. Special arrangements should be made for judging 8mm. entries on a fair technical basis through the provision of a high powered 8mm. projector.

The decision as to how many prizes should be offered and what their nature should be is of the greatest importance. In general, it may be said that better feeling among the club's competitors is maintained if a reasonably large number of awards are scheduled (of perhaps lesser value) than if all the club's resources are concentrated in but one or two prizes of more glamorous size. The exact number will depend on the committee's most careful estimate of the probable number of entries which each contest will attract. If six entries are expected, perhaps two (and certainly three) awards will be adequate. If nine submissions are anticipated, three prizes may suffice, but four will be better. Contests with still more entries should have their awards scaled accordingly.

As to the nature of club prizes, the possibilities are legion. They should, of course, be in harmony with the relative importance of the contest—novice, special event or assignment and the annual general competition. Cash awards of varying size find favor in some groups. In others, the most coveted honor has become the award of an annual, revolving trophy, set up either by the club as a unit or perhaps donated by one of the members of the group. Individual cups, plaques, movie equipment, rolls of film, books about movie making, subscriptions to MOVIE MAKERS, certificates of merit, leaders certifying that a film has received recognition or a year's free membership in the club are other popular awards. The distinction of having the winning pictures screened at the club's annual Gala Night, possibly in the company of Ten Best or Maxim Award winners, is also an honor eagerly sought after.

A fair and impartial judging of films is most important. Clubs which are members of the Amateur Cinema League may avail themselves of the special services rendered by the League in this connection by having the entries judged by its staff. Many movie clubs select their own judges, either from their membership or from other movie or camera clubs. Such judges need not be outstanding movie makers, but they should be conversant with movie making problems and should be analytically minded. Local newspaper movie critics, writers of newspaper photographic columns and filmers who have distinguished themselves in national or club contests are good judicial material. The board should be uneven in number, with three as a safe minimum. Al-

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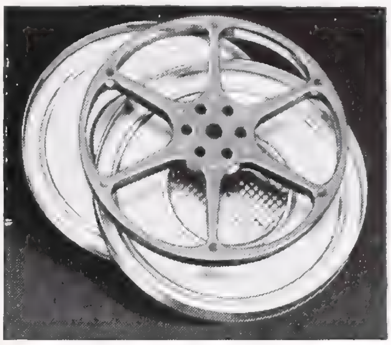

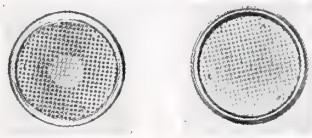

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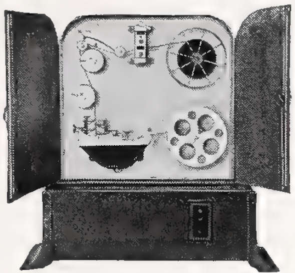

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ternate judges should be appointed to serve if the first choices cannot.

A judge's contest score sheet should be provided for each member of the panel. One of these is shown at the bottom of this page. The Amateur Cinema League will provide a copy of this score sheet free to clubs upon request. It is an excellent aid to the experienced judge, and it is invaluable to him who is passing judgment for the first time, for it sets forth the basis upon which a decision should rest.

The lot of judges is not easy. Interesting and varied as the entries may be, a heavy responsibility rests upon the jury whose verdict will be the subject of much discussion for weeks to come. Everything should be done for the comfort of judges. They should be invited to dinner and refreshments should be served later during the screening intermissions.

Only the judges, contest committeemen, club officers and participants should be present at the showing. A general silence should be maintained while this is in progress, applause being strictly taboo.

A unique method of judging movies is through audience participation. For this the novice contest is ideally suited. If the number of entries exceeds a running time of two hours, a competent board of judges should hold previous elimination screenings, to excise the poorest pictures in excess of that running time. Three advanced workers in the club may be selected for this task.

The novice contest may well take place on a "guest night." Before the chosen films are screened, their names should be written on slips of paper which are folded, placed in a hat and drawn by a guest, one after another. This drawing will determine the order in which the pictures will be screened. Novice judging ballots are then distributed among the audience. Every member in good standing receives a ballot marked M (member) which has been signed by a club officer. Guests receive a ballot not so marked. Every one voting writes on his ballot the names of the pictures in the order in which they are to be shown, and numbers them in order. Entries in such a contest probably should be limited to sixteen minutes with not more than eight in all presented. The audience will be requested not to applaud. After the last film has been shown, the voter enters the number of the picture which is his first choice in a circle at the bottom left, his second choice in that at bottom center and his third choice in the right hand circle. The ballots are collected and divided into member and non member groups, and the count is taken separately of each group.

The result is announced by the chairman of the committee. He can take occasion to thank the co-workers for their excellent support and to add thanks to the guests for judging. He should announce the votes in a slow, deliberate manner, first the choice of the guests, and finally the official vote of the members. This latter count should probably determine the actual prize winners, since guests inexperienced in movie making can rarely estimate film worth in harmony with the practicing cinematographer.

The presentation of prizes should be scheduled for the evening at which the winning pictures are to be screened. This is to be a gala occasion to which guests may be invited. A short, dignified ceremony is desirable. If the prizes are the gifts of members or of friends of the club, it is a gracious gesture to invite the doners to present the awards. The club president or chairman of the contest committee should preside and express his gratitude in a few words to all who have made the event possible.

Club contests have proved their value in maintaining membership interest and in encouraging the making of better movies. Wise indeed is the club administration which will sponsor many such competitive events.

CONTEST JUDGE'S SCORE SHEET

NAME OF FILM	CINEMATOGRAPHY 40%	CONTINUITY 40%	INTEREST 20%

DEFINITIONS:

1. **Cinematography shall be understood to include such points as exposure, focus and good camera handling.**
2. **Continuity shall be understood to include such points as editing, title wordings, adequate sequencing, use of closeups as needed and general coherence.**
3. **Interest shall be understood to include such points as imaginativeness of approach and of camera treatment, good direction, if any, and general entertainment value of the film.**

SCALE OF RATING

	EXCELLENT	GOOD	FAIR	MEDIOCRE	POOR
Cinematography Continuity	40	35	30	25	20-0
Interest	20	17	15	13	10-0

NOTE: Ratings can be graduated between norms to indicate shadings of judgment.

Taking bridge into camp

[Continued from page 384]

37. *Closeup.* Mrs. Smith looks at her husband and shakes her head, as if to imply that he got what he deserved. *Fade out.*

38. *Fade in. Long shot.* Mrs. Smith and Mrs. Jones enter living room and sit down; Mr. Smith follows and sits down, shaking his head.

39. *Medium shot.* Mr. Jones in kitchen, preparing drinks; maid enters with derby hat; Mr. Jones looks at hat and takes it from maid; he substitutes a special glass for one of the regular glasses and makes a milk punch, using egg from hat.

40. *Closeup.* A hand pouring drinks into glasses on tray; hands lift tray.

41. *Long shot.* Mr. Jones enters room with tray.

42. *Semi-closeup.* Mrs. Smith takes a glass.

43. *Semi-closeup.* Mrs. Jones takes a glass.

44. *Semi-closeup.* Mr. Smith reaches for a regular glass; Mr. Jones points to milk punch which Mr. Smith takes.

45. *Semi-closeup.* Mr. Jones takes last glass from tray and gives a toast.

46. *Closeups.* Montage, repeating action in Scenes 42, 43, 44 and 45, ending with all drinking.

47. *Semi-closeup.* Mr. Smith tastes his milk punch; he speaks.

Title. *"This drink tastes good, Bill. How did you make it?"*

48. *Closeup.* Mr. Jones speaks.

Title. *"You'd be surprised. I'll tell you sometime."*

49. *Semi-closeup.* Mrs. Jones speaks.

Title. *"Set up the bridge table, darling!"*

50. *Long shot.* Mr. Jones gets bridge

table from corner and brings it to center of room.

51. *Medium shot.* Mr. Jones bends over and opens bridge table.

52. *Closeup.* The table top; Mrs. Jones puts two decks of cards on table, also score pad and pencil.

53. *Medium shot.* Mr. Smith picks up cards; he speaks.

Title. *"Have you seen this trick yet?"*

54. *Semi-closeup.* Mr. and Mrs. Jones shake their heads negatively.

55. *Closeup.* Mrs. Smith resignedly shakes her head, showing disapproval.

56. *Closeup.* Mr. Smith's hands shuffle cards and put them in three piles with their backs up.

57. *Semi-closeup.* Mr. Smith points to the three piles; he speaks.

Title. *"Pick any card from a pile, and I'll tell you what it is!"*

58. *Semi-closeup.* Mrs. Jones picks up a card.

59. *Semi-closeup.* Mrs. Smith picks up a card.

60. *Semi-closeup.* Mr. Jones picks up a card.

61. *Closeup.* Mr. Smith takes a card out of his sleeve.

62. *Semi-closeup.* Mr. Smith speaks.

Title. *"Everybody has an ace of spades."*

63. *Closeup.* Mr. Smith's card, an ace of spades.

64. *Semi-closeup.* Mrs. Jones turns her card over; it is the ace of spades. (Of course, the ace of spades must be handed from one person to another, before each scene is filmed.)

65. *Semi-closeup.* Mr. Jones and Mrs. Smith show aces of spades.

66. *Closeup.* Mrs. Jones speaks.

Title. *"The whole deck contains only spade aces."*

67. *Closeup.* Mr. Smith speaks.

Title. *"Turn them over and see!"*

68. *Closeup.* Mrs. Jones's hand turns over each pile, displaying the cards; all are different; Mr. Smith's hand then turns them over again and straightens them.

69. *Semi-closeup.* Mr. Smith speaks.

Title. *"Put one ace on the top of each pile!"*

70. *Closeup.* The cards being put back on the pile.

71. *Semi-closeup.* Mr. Smith raps each pile with his knuckles; he speaks.

Title. *"Now turn the top cards over!"*

72. *Closeup.* Mrs. Jones's hand turns top cards over on each pile; all are different; not one is a spade ace.

73. *Closeup.* Mrs. Jones expresses amazement.

74. *Closeup.* Mr. Jones scratches his head in bewilderment.

75. *Closeup.* Mrs. Smith expresses disdain and disapproval; she speaks.

Title. *"Let's play bridge!"*

76. *Fade in. Medium shot.* Mrs. Jones and Mrs. Smith seated at bridge table.

77. *Semi-closeup.* Mr. Smith about to deal; he points to vase in corner; he

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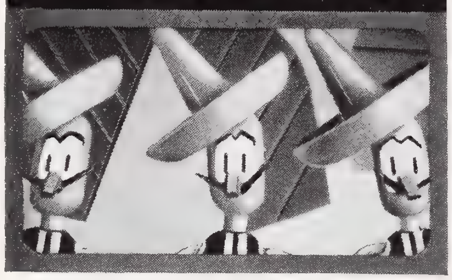

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speaks.

Title. *"What is that?"*

78. *Semi-closeup.* Mr. and Mrs. Jones turn heads to look.

79. *Semi-closeup.* Mrs. Smith turns head, but looks out of corner of her eye and sees husband substituting another deck of cards for regular deck.

80. *Semi-closeup.* Mr. and Mrs. Jones turn to the front again; he speaks.

Title. *"That's Pampas grass."*

81. *Semi-closeup.* Mr. Smith nods head in acknowledgement.

82. *Semi-closeup.* Mrs. Smith, on his left, drops her handkerchief beside Mr. Smith's chair.

83. *Closeup.* The handkerchief lying on floor, showing Mrs. Smith kicking it further under table.

84. *Closeup.* Mrs. Smith speaks.

Title. *"I dropped my handkerchief, dear."*

85. *Medium shot.* Mr. Smith bends down to pick up handkerchief and fumbles for it.

86. *Semi-closeup.* Mrs. Smith's hands take bottom card from deck on table and show it to the Joneses; it is an ace of spades which she puts on top of deck; she then puts her forefinger to her lips, as a warning for silence.

87. *Semi-closeup.* Mrs. Jones nods her head in assent and smiles.

88. *Semi-closeup.* Mr. Jones nods his head in acquiescence.

89. *Semi-closeup.* Mr. Smith returns handkerchief to his wife, then picks up cards and deals.

90. *Closeup.* The cards falling in front of each player. (Shoot from one side of table and then from other side.)

91. *Semi-closeup.* Mr. Smith at conclusion of dealing; without looking at his cards, he makes a neat pile of them; he speaks.

Title. *"Seven No Trump."*

92. *Closeup.* Mrs. Smith, to his left, hesitates; with a sweet expression, she speaks.

Title. *"Double."*

93. *Closeups.* Mrs. Jones and Mr. Jones speak.

Title. *"Pass."*

94. *Closeup.* Mr. Smith speaks.

Title. *"Redouble."*

95. *Semi-closeup.* Mrs. Smith nods her head in assent, then leads ace of spades and smiles.

96. *Semi-closeup.* Mr. Smith, surprised, picks up his cards and hastily looks at them.

97. *Closeup.* Mr. Smith's cards, showing all the lowest cards in the deck.

98. *Semi-closeup.* Over Mrs. Smith's shoulder, showing all the high cards in her hand; she turns her face to the right, sneers at her husband and speaks.

Title. *"You would cheat, would you?"*

99. *Semi-closeup.* Her husband speaks.

Title. *"No more card tricks!"*

100. *Closeup.* Mr. Smith waves his right hand and shakes his head. *Fade out.*

Multiplane sets for filming with models

[Continued from page 385]

tive locale which we shall probably use in our fairly tale and deal with a simple and normal scene in which general proportions are known. The ability to dissect and reconstruct such a simple scene will enable us later to construct the "imaginative" set.

Fig. 1 represents our scene in the form of a picture, as it will be reproduced on a single frame of film in the cine camera. For the sake of simplicity, throughout this series of articles, I am going to assume that 16mm. film is used with the standard lens of one inch focal length. Since a 16mm. frame may be taken to be roughly .4 inches by .3 inches, I have divided the picture into forty by thirty parts, and each small square represents a similar square on the actual frame of film in which the length of each side is one hundredth of an inch.

The dimensions of a photographic image are controlled entirely by the geometric proportions imposed by the lens of the camera, and these are shown in Fig. 2. "O" is an object at "D" distance from the camera and "I" is the image produced by a lens of focal length "F". Strictly speaking, the image distance ("F") is equal to the focal length only when the object is at infinite distance, but, for all practical purposes, excepting a very near object, the differences are negligible.

Since the two triangles in the diagram are similar:

$$\frac{O}{D} = \frac{I}{F}$$

and, if the focal length of the lens is one inch, we can determine the image size of known object at known distance:

$$I = \frac{O}{D} \text{ (inches)}$$

and, conversely, we can calculate the size of a known object at known distance if we know the size of the image:

$$O = ID \text{ (inches)}$$

Again, if we know the size of the object and the size of its image, we can find its distance from the camera:

$$D = \frac{O}{I} \text{ (inches)}$$

In building our model set, we shall use all these variations of the formula because we must do more than merely draw a picture of the scene; we must plan out our space as well. The need for this will be more clearly understood when the "multiplane" effect is discussed.

Let us return to our "natural" scene in which the sizes and distances of the various objects are roughly known. For simplicity, we shall assume that the country is fairly level, at least as far as the wood in the distance, and that the camera is set up on a tripod with the lens axis four feet above ground level. The fence in the foreground of the picture borders a road along which our puppet will walk. Since we are dealing with a "natural" scene, our puppet will represent life size, say, five and a half feet tall.

We want our puppet to appear about three quarter length with his head at about the middle of the upper half of the picture. How far away must he be from the camera? Well, if he is five and a half feet tall and the camera is four feet above ground level, the top of his head will be one and a half feet above the camera axis, corresponding to the object height "O" in the formula. In the picture, we want the top of his head to be about seven and a half squares above the middle; that is, seven and a half "hundredths" (or .075 inches) on the film image, giving us the image height "I". Using the third form of the formula:

$$\text{Distance}'' = \frac{1.5 \times 12''}{.075''} = 240 \text{ inches} = 20 \text{ feet.}$$

That seems to be all right.

We have drawn in the fence to give balance to the foreground; it should be about three and a half feet high in reality. Where will that place it? We have drawn the top of the fence 1.7 squares below the center, equivalent to .017 inches on the film, and, if the fence is three and a half feet high, the top of it will be six inches below camera axis. Thus:

$$\text{Distance in inches} = \frac{.5 \times 12''}{.017''} = 353 \text{ inches or, say, 30 feet.}$$

That is to say, the fence will be ten feet beyond the puppet, which is about right if he is walking in the middle of a country road.

The tree in the foreground is just beyond the fence, say thirty five feet from the camera, and its lower branches will be some six feet above ground level, or two feet above camera axis. Using the first form of the formula:

$$\text{Image height above axis in inches} = \frac{2 \times 12''}{35 \times 12''} = .057 \text{ inches.}$$

This is equivalent to 5.7, or nearly six, squares above the zero or horizon line in the picture. The lower branches as drawn correspond closely to this.

Now let us have a look at the ground levels, for we shall require these in our cutouts for the model set. Since the ground has been assumed to be level as far as the distant wood, it will be four

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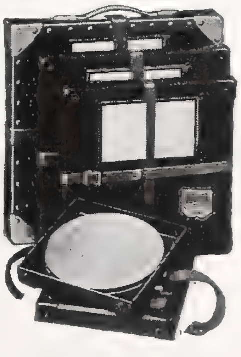

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feet below camera axis both at the fence and at the foot of the tree. For the fence:

$$\text{Image depth below axis in inches} = \frac{4 \times 12''}{30 \times 12''} = .133 \text{ inches.}$$

or 13.3 squares below the horizon line on the picture. In the same way we find that the foot of the tree appears at 11.4 squares below the center line. We have thus found out all we want to know about the foreground objects.

The next step is to decide upon the distance limit, clearly in this case, the hill in the background. This will form our "hinge point" in the multiplane technique, and a convenient guess on the full size scale is that we place it at a mile away, or, say, 5000 feet from the camera. At that distance, we know that the ground level will be almost coincident with the horizon, and we may draw it in with confidence. Satisfactory composition is secured if we place the top of the hill at three and a half squares above the horizon line, equivalent to .035 inches on the film image. Its height is given by the second formula:

$$O = ID = .035 \times 5000 \times 12 \text{ inches}$$
$$= .035 \times 5000 \text{ feet}$$
$$= 175 \text{ feet above camera axis.}$$

Thus, the hill is about 180 feet above the general ground level.

We can now sketch out the full depth of the scene as in Fig. 3 and pick several objects to build up the middle distance. I have chosen the wood, 1000 feet away, and two trees, one 400 feet from the camera, the other 300 feet.

Ground levels at these points are found from the first formula, and the wood, far tree and near tree levels are at .4, one and 1.3 squares, respectively, below the horizon line. If all the trees are assumed to be twenty eight feet high, or twenty four feet above camera axis, the levels of the tops come out at 2.4, six and eight squares, respectively, above the horizon line. This computation lets us sketch them in correctly.

To keep all these figures in mind, I have summarized them thus:

Object	Distance from camera (feet)	Height above ground level (feet)	Height above camera axis (feet)	Image height above horizon (inches)	Image at ground below horizon (inches)
Puppet	20	5.5	1.5	.075	.2*
Fence	30	3.5	—0.5	.017	.133
Tree_1 (lower branches)	35	6.0	2.0	.057	.114
Tree_2	300	28.0	24.0	.080	.013
Tree_3	400	28.0	24.0	.060	.010
Wall	1000	4.0	0.0	.000**	.004
Wood	1000	28.0	24.0	.024	.004
Hill	5000	180.0	176.0	.035	.000**

Camera set up on tripod with lens axis four feet above ground level and lens of one inch focal length in use.

---

* or out of frame.
** or on horizon line.

Up to this point, we do not seem to have got very far with the construction of the model. However, we have sketched out our scene, established its "depth" and positioned all the principal objects in space. All this is a necessary preliminary to the construction of the model set from the designer's sketch. The next step is the dissection of the sketch into various planes and the adjustment of the scales to suit the "compression" we intend to apply. Then follows the working out of the relative movements of these various planes which will have to be applied in order to get the true perspective effects which give the impression of solidity and reality which we are seeking on the screen.

(The second of five parts of this discussion will follow in an early number of Movie Makers. *The whole series is published partly concurrently with British publication through the courteous cooperation of* Amateur Cine World, *London.)*

Assignment completed

[Continued from page 391]

had little difficulty in overcoming this problem; but, as they drew closer to shore, sporadic bursts of Japanese mortar shells landed uncomfortably close to them.

Fortunately there were no direct hits from this minor opposition. Whitwer was perched precariously on the stern gun turret with his Eyemo finder pressed to his eye as the second, third and fourth waves headed in. This made an excellent shot from my point of view. Morgan was now observing the operation through a peep sight in our forward ramp. Then, before we knew it, it was 0901 and time for our fifth wave to depart.

If I were asked for specific details of what happened during the next ten minutes, I could not truthfully give them. All that any of us seem to remember is the crash of our big guns against a background of shouting officers, issuing commands, and the explosion of two enemy mortar shells off our starboard quarter as we reached the coral reef obstruction. We were stopped by this barrier, but the amphibious LVT's went over it without much difficulty and headed straight toward the beach, some two hundred yards away.

From a vantage point off the reef, with the assistance of telephoto lenses, we were able to fill our screens with the action on the beach. Suddenly, all hell seemed to have broken loose, as two Japanese suicide planes, which had evaded our outer air defenses, headed toward us. No words can describe the terrific anti-aircraft barrage sent into that Easter morning sky by more than 1400 ships and other craft of our task force. Spent "flak" rained down upon us like steel jacketed leaves from an autumn tree. We dived for whatever cover our unarmored boat would afford us. We hunched our shoulders instinctively and pulled our helmets as far down as possible, as though trying to climb into them.

About three minutes later, the Kamikazes veered away from us. Falling missiles subsided enough for Whitwer to raise his Eyemo and helmeted head over the railing in time to witness the crash of one enemy plane on the beach. However, instead of being exuberant about his good fortune, he came down from his vantage point in anything but a cheerful mood. His profanity would have put the saltiest of sailors to shame. He had run out of film at the crucial moment, and was berating the fact that "no confounded scientist" had ever invented a camera that didn't require film. The remaining suicider was still hovering overhead. Anti-aircraft fire now reached a new intensity.

Suddenly there was a flash from the rear of the plane, and we all cheered, knowing that the flash meant that our second intruder had received a mortal wound. Whitwer dashed from the stern of the boat, his camera reloaded. In record time he had the crippled Kamikaze in his finder. As the plane slowly nosed downward, he followed its descent. Nine hundred feet—800 feet—the plane gained momentum as it fell—500 feet. The anti-aircraft fire ceased abruptly—a deafening silence!

Thousands of eyes were fixed on that winged speck. Below were our ships, still loaded with men, equipment, and AMMUNITION! Whitwer continued grinding away as the plane reached 300 feet. I know that he, like the rest of us, had a silent prayer on his lips that the Japanese would miss our ships and crash into the sea. Our prayers were answered. There was a tremendous explosion. The plane, now 200 feet from the water, seemed to disintegrate in mid air. I think that each of us felt like a death house prisoner who has just been granted a last minute re-

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prieve. We cheered so heartily that tears came into our eyes. Perhaps the dead pilot was cheering with us too, for we had helped him to accomplish his mission—to commit suicide.

You all know the major details of that initial landing on Okinawa. You know that it was comparatively unopposed, although we subsequently suffered many casualties in men and ships from Kamikaze forays. You know how many soldiers and Marines were killed in land fighting that followed. You know, too, that we lost one of our finest soldiers, General Simon Buckner, outside Naha, and our greatest war correspondent, Ernie Pyle, at Ie Shima. What you may never know are the many seemingly insignificant incidents that are usually passed over by editors at home, in favor of an overall perspective story of the operation. But those who participate in such operations can never forget these details.

To me, one of the most stirring stories of Okinawa concerned a young Marine officer in command of a Sherman tank. This was his first invasion. He was obviously proud of his tank and crew as they went down the ramp of an LST, into supposedly shallow water. Through nobody's fault, the tank encountered an underwater pit, about 200 yards from the LST, which submerged the ponderous machine. The officer was fortunately able to squirm free of the sucking turret, as were all but one of his crew—a nineteen year old gunner—who was slowly drowning in his cramped compartment below.

Our LCVP happened to be cruising in the accident area, and we picked up the floundering survivors from the water. Time and again, the young officer dived from our boat, trying desperately to reach the imprisoned gunner. Time and again he came up empty handed. Finally, realizing that his efforts were in vain, he climbed aboard and just stood dazed on the prow. He stood there silently for fully five minutes, staring at rivulets of bubbling oil as they popped to the surface from the watery grave. Then there was a soul wracking sob, and the strapping Marine officer wept as only a mother could weep for her lost son. This was only one of many heart rending incidents that took place during our days on Okinawa.

Ashore we found unbelievable impoverishment and disease among the natives. Contrary to popular belief, the Okinawans are not pure bred Japanese. As a matter of fact, according to Japanese standards, they don't even rate. Actually, these people are a cross between Chinese, Malayans and Koreans, and, under Japanese rule, they have been subjugated to such an extent that they are forced to levels of abject slavery. When we knew that the area had been secured and that no enemy snipers were in the vicinity, Whit, Morgan and I enjoyed a complete tour of the Sobe area. We found vast patches of cultivated fields and small, dingy, red tiled houses whose masters seemed to be lice rather than the Okinawans themselves.

Our first night ashore we shared a dinner of inevitable K-rations and musty, warm drinking water. At sundown we retired to a luxurious three man foxhole which we had industriously dug and lined with our very best ponchos. Any idea of spending a quiet evening was soon dispelled.

About five minutes past six the first red alert was sounded. This warned us of approaching Kamikaze planes. Every hour on the hour, thereafter, further alerts were heard. By midnight wild rumors were being passed by word of mouth—from foxhole to foxhole—that Japanese snipers had infiltrated our lines; that Japanese paratroopers were going to make a landing; that the missing Japanese fleet was on its way to give us battle. Although ninety nine percent of these rumors proved to be false, they provided us with constant topics of conversation, since we were too keyed up to sleep anyway.

One of the most difficult problems of that first night was the knowledge that it was very unwise to move out of our foxhole, once darkness had set in. As the Marine sentries around our revetment were unable to distinguish between the shadow of friendly buddies and skulking Japs, they shot first and asked questions afterwards. Therefore, three seafaring, bullet fearing Coast Guardsmen accepted, without protest, the comparative safety of their foxhole.

To add to our worries, we had been informed that there were several varieties of poisonous snakes on Okinawa, including the deadly six foot pit adder, Trimeresurus Flavoridis (Japanese habu) and the Trimeresurus Okinavensis (Japanese hime-habu) which didn't add to our possibilities of getting forty winks.

During the next week ashore we filmed practically every point of interest and operation that we could. We had put our cameras on tripods, once we hit the beach, and I had shifted from a Filmo hand camera to my Ciné-Kodak Special. Morgan had added a portable typewriter to his equipment. Whenever possible, I wandered from one beach to another seeking our other cameramen at work.

This was no mean job, as these men were spread over the remotest of operational areas. However, I did succeed in getting numerous action shots of them. I shot Whitwer from every conceivable angle, even from the back of his head, covering every step he took. Each evening before sundown, we would wrap up our exposed film for that day's shooting, write accompanying cameramen's "dope sheets" and dispatch the material to a press ship in the harbor. From there it would be flown by special pouch back to the States.

By the end of the first week, fighting had moved southward towards Naha. We had become a motley crew. None of us had shaved or had a bath, and some of the occupants of the Okinawa dwellings, that I mentioned before, had come to live with us. Consequently, we spent a good part of each evening, between Kamikaze raids, spraying each other with DDT powder.

Our transport departed from Okinawa at the end of ten days for Saipan. Here Whitwer, Morgan, and I parted company, for the time being at least. Whitwer headed for the Philippines, to cover another story, Morgan returned to Guam for reassignment and I departed for the Gilbert Islands, to finish shooting our picture.

Soon this film will be released publicly in Technicolor under the title, *Sunset In The Pacific*. I sincerely hope that wherever Whitwer might be—Tokyo or Timbuctoo—he will return to the States in time to attend the preview. I know that he and his buddies will receive from the public the acclaim they so richly deserve, as men who shot with cameras instead of guns.

Practical films

[Continued from page 392]

GOOD NEIGHBORS

Gracias Amigos, one reel, 16mm. black and white, sound on film, running twenty minutes, is available from the Motion Picture Division of the Office of Inter-American Affairs, 444 Madison Avenue, New York 22, N. Y. It is narrated by Lowell Thomas and is a dramatic story of the contributions made by our neighbors in the Southern Republics in winning the war through their offer of raw materials rapidly when other sources were shut off. Rubber, nitrates, quartz, sisal, tin and manganese are only a few of these. We needed them; some one had to furnish them—most of all, some one had to want to furnish them, and we got the materials so desperately needed. Here is a story of good neighborliness at its all time best—in a moment of need.

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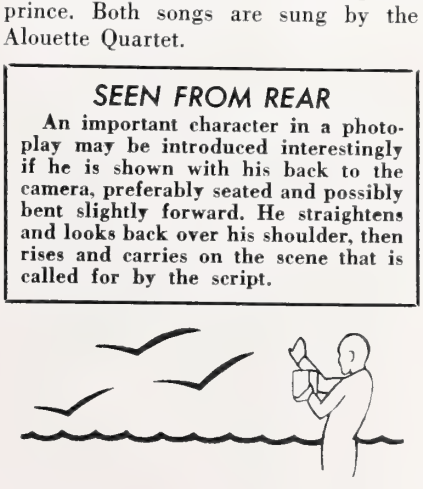

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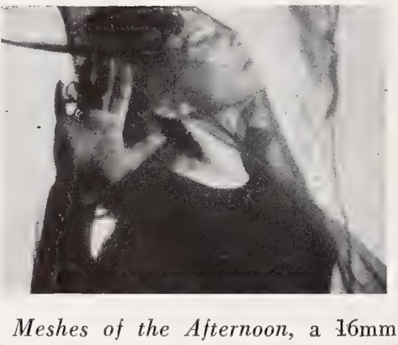
■ *Ladies Courageous,* a Universal Studios production, is released by the Bell & Howell Filmosound Library, 1801 Larchmont Avenue, Chicago 13, Ill., in 16mm. black and white sound on film, running nine reels. *Ladies Courageous* is the saga of our women ferry pilots, a civilian body, later admitted to the Army Air Forces. Their daring story is depicted by Loretta Young, Geraldine Fitzgerald, Ann Gwynn and Diana Barrymore. The film is available for approved non-theatrical audiences.

■ *Clementine,* from the *Let's All Sing Together* series, released by the International Theatrical and Television Corporation, was produced by the National Film Board of Canada. The 8mm. silent and 16mm. black and white, sound on film picture contains several popular airs sung by noted quartets of Canada. *Clementine,* the very old and popular mountain ballad, gains much from the pleasing use of animated cartoons of the miner and his daughter, Clementine.



■ *Meshes of the Afternoon,* a 16mm. black and white film, produced by Maya Deren and Alexander Hamid, is one of three pictures, each of which is designed to depict the feeling which a human being experiences about an incident, rather than simply to record the incident through cinematic technique. The other pictures of the series are *At Land* and *Choreography for Camera.* They are examples of accomplishments possible through intelligent use of ordinary filming equipment, and they do not depend on "gadgets" or trick devices.

■ *Beyond Tomorrow,* 16mm. black and white sound on film, is released through Astor Pictures Corporation, 130 West 46th Street, New York 19, N. Y. The picture, starring Charles Winninger, Richard Carlson, Maria Ouspenskaya, Jean Parker, Helen Vinson, C. Aubrey Smith and Harry Carey, is a story of three lovable old men whose spirits watched over the lives of two young lovers in great adversity. In life, they had brought the boy and girl together, and their spirits shepherded them in their love.

■ *Scat Cat!,* 8mm. silent and 16mm. black and white sound on film, is released by Castle Films, Inc., 30 Rockefeller Plaza, New York 20, N. Y. *Scat Cat!* is a rollicking adventure with Puddy the Pup. He and the cats get into the toys at Christmas time. The racket they create disturbs the family, and Puddy and his feline friends are evicted into the snow. Puddy's friend goes ice skating, plunges through the ice, and Puddy rescues him, becoming the hero of the family.

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Charles Bass
President

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HELP FOR OLD FOOTAGE

FRANK S. COFFIN

HAVE you ever found your closet jammed to the hilt with numerous reels of travel movies that you have taken in various vacation periods in bygone days? If you have not, then do not waste your time reading this article. It is taken for granted, of course, that with the aid of MOVIE MAKERS you have graduated from apprentice amateurs and now appreciate the value of composition, sequence, unity, tripods, filters and other refinements.

Like any ordinary person, you are proud of your efforts in movie making and eager to show your films to the guests who occasionally come in to share a friendly evening. (It is assumed that you do not play bridge.) After a weak exhibition of false modesty, you ask if they would enjoy seeing some of your movies. You have sold the idea, and when the pictures are flashed on the screen questions are shot at you with the rapidity of a machine gun. Perhaps you recognize some of them. "What is the name of that lake?" or "When were you up there?" and again "What are the names of those mountains?" You have to fire back the answers with even greater haste for fear that the scene may change.

When the performance has terminated, you are tired of the sound of your own voice and the audience resembles one that has listened to a long, tedious political speech. The show fell flat. And so it goes each time you repeat it. A solution can be found, however.

Numerous articles in MOVIE MAKERS have encouraged us to attempt titling in our own way. We assembled some very inexpensive equipment consisting mainly of a box of wooden letters, two flood lamps and numerous odds and ends about the house.

The theme title of our picture was to be "TRAVEL JAUNTS WITH THE COFFIN CAMERA." The block letters spelling the title were arranged on the floor with a suitcase, camera, film and binoculars in the background, to add travel atmosphere. A shot was made of my wife and myself looking at a large map, to follow the title, and then a closeup was shown of the map itself on which each particular route of our trip was marked by using some dark headed pins.

This introduction eliminated, we found, most of the barrage from the audience as to our destination. Each episode was dated in a title and "props" were used to denote the particular season of the year. For summer, a large bouquet of flowers was arranged in the background, with lamps placed to give artistic shadow effects. Small toy pine trees (purchased at any five and dime store) sprinkled with artificial snow will lend atmosphere to your winter titles. Introducing a lake picture, the wooden letters were arranged on a mirror and a toy boat was placed alongside. We found that very interesting "props" may be secured by raiding the nursery for toy sailboats, automobiles, airplanes and tiny figures, which, arranged around the titles and with the aid of lamps, will build a story of their own and lend variety to titles.

Action titles will always be enlivening when they are placed at various intervals throughout the film. Many of these have been suggested in MOVIE MAKERS, and we had the pleasure of thinking up some of our own. One called *The Open Road* was arranged by placing the letters upright on the floor. A string was tied to a toy automobile which was pulled back over the letters, with the scene taken in reverse action; properly spliced into the film, it showed the small car pushing the letters into position. We also found that spelling out the titles by placing the letters in position one by one usually gets attention. A good title has the same comparative effect on an audience as a tasty cocktail before dinner. It puts you in the proper mood, so to speak.

A good many hours were spent in working out our titles and considerable midnight oil was consumed, but the time spent carries its reward. We now have the entire 1600 feet of our travel pictures fully titled, and what a different effect they produce! Perhaps you have had the thrill of taking an old house and remodeling it from cellar to attic; no doubt, your friends expressed their approval. The same general effect is found in titling your own films. You will find, as we did, even greater thrills than in filming the picture itself.

Xmas Spirit
on your
MOVIE SCREEN

See these timely Christmas films—just released for your holiday showings. They'll make unusual Christmas gifts, too, for 16mm sound projector owners.

Christmas Subjects

(Running time: 3 minutes each)

JINGLE BELLS
SILENT NIGHT
LITTLE TOWN OF BETHLEHEM
IT CAME UPON A MIDNIGHT CLEAR

Other Religious Films

MINE EYES HAVE SEEN THE GLORY (6 minutes)
(Roosevelt D-Day Prayer)
MEXICAN MIRACLE (15 minutes)
DAY OF GUADALUPE (6 minutes)

"Song Book of the Screen" Subjects

(Running time: 3 minutes each)

HOME ON THE RANGE
HOME SWEET HOME
AMERICA (MY COUNTRY 'TIS OF THEE)
OLD BLACK JOE

ALL IN COLOR!

Available in 16mm sound only at your nearest film library—for rental or sale.

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Write for our New Catalogue which lists other 16mm sound shorts and features.

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Classified advertising

■ **Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.**

■ **MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.**

10 Cents a Word Minimum Charge $2

■ **Words in capitals, except first word and name, 5 cents extra.**

EQUIPMENT FOR SALE

■ BASS SAYS: Victory values in unconditionally guaranteed Cine equipment. USED 16mm. CAMERAS: Bell & Howell Filmo 70A, Cooke f/3.5 lens and case, $82.50; Cine-Kodak Model B, f/1.9 lens, foc. mt. with 78mm. interchangeable telephoto f/4.5 and case, $117.50; Cine-Kodak Model A, hand crank, f/1.9 lens foc. mt., interchangeable 78mm. telephoto f/4.5, with tripod, $125.00; Bell & Howell 70C Spider Turret, 1″ Cooke f/3.5, 6″ Dallmeyer Tele f/4.5, carrying case, $187.50; Bolex H-8 with Wollensak f/1.9 foc. mt., chemically coated, ½″ B. & L. f/3 telephoto, case, $247.50. 8mm. Bell & Howell Aristocrat, critical focuser, ½″ Cooke f/2.5, 1½″ Cooke f/3.5, chemically coated, 2″ B.&H. Acura f/2.9 chemically coated, complete with objective finders, carrying case, $364.20. New Bolex H-8 and H-16 cameras in stock. IN STOCK: Bausch & Lomb standard 3¾x4 lantern slide projector, forced air-cooled, 1000 watt bulb, with case, new, each $97.50. RARE ITEMS: Lenses for Filmo projectors, new models —new 15mm. extreme wide angle Filmo f/2.1 projection lens for 16mm. projectors, chemically coated, $34.45; 1½″ wide angle Filmo f/1.8 projection lens, chemically coated, $24.85; 3″ f/2 projection lens, chemically coated, $36.60; 4″ f/2.5 projection lens, chemically coated, $35.55. SPECIAL: B.&H. Direct focusing finder for Magazine cameras, each $20.55; Kodak focusing finder for Cine Mag., $20.40; B.&H. objective finders in stock—15mm., $8.80 incl. Fed. tax; 4″, $11.15 incl. Fed. tax; 6″, $11.70 incl. Fed. tax. Cine Extenar wide angle attachments for 8mm. B.&H., Revere and Keystone lenses, $27.50 plus $2.45 Fed. tax. New B.&H. editing outfit, complete, 400 ft. capacity, $50.40. Another lot of Baia 8mm. slitters, $3.03; another lot of Craig 16mm. Jr. complete Editors, including deluxe splicer, rewinds and cast aluminum base with cement, $19.75. Craig Jr. Splicers for 8mm. or 16mm., $3.95; 2000 ft. heavy duty 16mm. rewinds, each $17.50; dummy with brake, $3.50. New B.&H. 8mm. Titler for Aristocrat model only, complete at $29.35. 16mm Bass 1600 ft. reels, $3.85; 16mm. Bass 1600 ft. cans, $3.50; 16mm. Bass 1200 ft. reels, $3.30; 16mm. Bass 1200 ft. cans, $2.15. We buy 'em, sell 'em and trade 'em. Complete stocks for new Cine equipment, all makes. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago 2, Ill.

■ BELL & HOWELL 70DA cameras; Filmosound Master projector; Slide Master projector; metal tripods; splicers; reels and cans. We buy—sell—trade. CINARCO, 118 Ridgewood, Davenport, Iowa.

■ KEYSTONE Model K-8 8mm. movie camera for sale. Late model, slightly used, f/2.7 lens, with case, excellent condition. MRS. LESLIE LEE, 1233 Meadowmere Place, Springfield, Missouri.

■ BOLEX L-8, H-8, H-16 cameras. Bolex 8-16 projector. Revere 88 camera. Keystone 8mm. and 16mm. cameras. We buy—sell—trade. CINARCO, 118 Ridgewood, Davenport, Iowa.

■ NEW toy projectors. Prewar construction; motor driven. Immediate delivery; limited quantity. Also films. DAYTON FILM RENTAL, 2227 Hepburn, Dayton, Ohio.

■ AURICON sound recorder, latest model, heavy duty batteries, extra tubes, lamps, film. Like new. Will sell or trade. CINARCO, 118 Ridgewood, Davenport, Iowa.

■ BOLEX-H, 16mm., brand new, has microframe counter; two fine lenses; latest Weston meter, etc. Must sell. OWNER, 215—25th St., W., Bradenton, Fla.

■ DA-LITE projection screens and stands; Griswold film splicers; GE, Weston, DeJur and Norwood exposure meters. CINARCO, 118 Ridgewood, Iowa.

■ MODEL 24B and 25AC-DC Victor Animatophones. Excellent condition; priced substantially below ceiling. MODERN MOTION PICTURE SERVICE, Box 2, Dubuque, Iowa.

■ RCA 16mm. sound camera; new Presto disc recorder, 78-33 1/3 rpm., microphone and stand; 16mm. Bolex camera, 200 foot outside magazine with synchronous motor; 16mm. Auricon recorders; 16mm. Filmo 75, Filmo 70D. New 35mm. Bausch & Lomb f/3 lenses for 16mm., $28.95. New Ilex 1″ f/3.5 lenses for 8mm., $19.85; 3″ Ilex f/3.5 in focusing mount; Eastman, Model C projector, $32.50; Bell & Howell 16mm. projector and case, $95.00. Cine Extenar wide angle lenses, 12½mm. from 1″, $26.86 incl. tax; Filmo 70A, Cooke 1″ f/3.5 lens, speeds 16-32, wide angle lens, case, $101.85; Griswold 16-35mm. new, used splicers; single and double sprocket 16-35mm. measuring machines. Send for circular on Camart tripod for 16mm. spring and motor cameras. Buy—trade—send lists. CAMERA MART, 70 West 45th St., New York.

■ FOR SALE: Cine-Kodak Special lenses. 15mm., 1 in., 2 in., 2½ in., 4 in., 6 in. Also C mount lenses. CINARCO, 118 Ridgewood, Davenport, Iowa.

■ BRAND new Bell & Howell 2000′ reels, each $4.25; brand new Bell & Howell 1600′ reels, each $3.85; brand new Bell & Howell 400′ humidors, 3 for $1.50; brand new Bell & Howell 8mm. steel reels, 3 for $1.35; brand new Bell & Howell Straight 8 cameras, f/3.5 lens and case, 6 films, complete $55.00; brand new Bell & Howell 8 or 16mm. splicers, $14.65; brand new 1 inch f/1.9 lens, for 8 or 16mm. cameras, $47.50; Victor Model 5 with f/1.5, 1 inch coated lens, $125.00; brand new Bausch & Lomb standard lantern slide projector, $70.00; Bell & Howell direct focuser for Magazine camera, $19.95; brand new 8mm. coated telephoto lens, for all 8mm. cameras, including Eastman Model 20 and 25, $26.25; 5 inch Wollensak f/4.5 telephoto, $75.00; 35mm. DeVry, excellent condition, $42.50; brand new Eastman splicer with rewinds, $29.50; Eastman self threading 500 watt 16mm. projector and case, $115.00; Victor 500 watt projector, factory reconditioned, $99.50; brand new Bolex combination 8 and 16 projector, $331.00; brand new Pierce extinction exposure meter, $2.15; Univex 8mm. camera, f/5.6 lens and case, $7.50. NEW EQUIPMENT WILL BE OUT SOON. TO OBTAIN THE GREATEST ALLOWANCE FOR YOUR PRESENT EQUIPMENT, WRITE, NATIONAL CAMERA EXCHANGE, 86 So. 6th St., Minneapolis 2, Minn.

FILMS WANTED

■ I BUY—sell—swap—rent S. O. F., 8 and 16mm. films, list free. HARVEY IRIS, Box 539, Brockton, Mass.

FILMS FOR RENTAL OR SALE

■ USED Castle Film subjects, 8mm. and 16mm. silent and sound, complete subjects only. New Castle subjects in stock at all times. Send for lists. ALVES PHOTO FINISHING SERVICE, 14 Storrs Ave., Braintree 84, Mass.

■ 8-16mm. SILENT, sound films. Discounts up to 50%. Sales 67¢ up. Rentals 35¢ up. Exchanges. Catalogue listing 3000 films, accessories, transparencies. REED, 312—75th St., Brooklyn 9, N. Y.

■ RENT BY WEEK. 8mm.-16mm. movies. Shorts and features; lowest rates. Catalogs. Projectors and accessories for sale. DAYTON FILM RENTAL, 2227 Hepburn, Dayton, Ohio.

■ SOUND SHOWS $2.00 per day. 16 and 8mm. films for sale. Catalogues available. JENKINS AUDIFILMS, Lewisburg, Pa.

■ HOME movie rentals, sales, exchange. 8, 16mm. and sound. Latest releases—money-saving rates. Details for stamp. MIDLAND FILM EXCHANGE, Box 429, Oak Park 2, Illinois.

■ NEW Victor, R.C.A. and Ampro sound projectors. Films, projection lamps, Griswold and Craig splicers, rewinders, reels, camera films. ZENITH, 308 West 44th, New York City.

FILMS FOR EXCHANGE

■ 16mm. SILENT & Sound films bought—sold—exchanged. Send for free list. SHERWOOD PICTURES, 789 St. Marks Ave., Brooklyn, N. Y.

TRADING OFFERS

■ SHOTGUNS, TARGET PISTOLS AND RIFLES accepted in trade on cameras, projectors, screens, editors and everything photographic. If you have equipment of this type to trade in, or if you wish to trade in your present photographic equipment toward new merchandise, soon to be received, you will find our present allowances more than liberal. Write, describing your equipment, and we will quote our allowances by return mail. NATIONAL CAMERA EXCHANGE, 86 So. 6th St., Minneapolis 2, Minn.

FREE FILM REVIEWS

World's Largest Electrical Workshop, 3 reels, 16mm. and 35mm., black and white, sound on film.

OFFERED TO: groups.

AVAILABLE FROM: General Electric, 920 South Sixth Avenue, Portland, Ore.; 235 Montgomery Street, San Francisco, Calif.; 212 North Vignes Street, Los Angeles, Calif.; 650-17th Street, Denver, Colo.; 200 South Main Street, Salt Lake City, Utah; 1801 North Lamar Street, Dallas, Texas; 187 Spring Street, N.W., Atlanta, Ga.; 570 Lexington Avenue, New York 22, N. Y.

The World's Largest Electrical Workshop is an intimate glimpse into America's greatest workshop where General Electric scientists, engineers and craftsmen contribute to the art of better living and to the protection of democracy in the forward march of electricity.

Internationally known Drs. Langmuir, Whitney and Coolidge are shown in their laboratories along with "testmen" and apprentices and the mammoth plants and equipment which manufacture G.E. products. All are seen in action.

This new sound film, narrated by Alois Havrilla, well known radio announcer, carries the audience on a trip through several of the major factories where equipment ranging from giant turbines to small domestic devices is shown in the process of construction.

Fundo in Chili, 1 reel, 16mm. black and white, running 20 minutes.

OFFERED TO: groups.

AVAILABLE FROM: The Office of Inter-American Affairs, 444 Madison Avenue, New York 22, N. Y.

Fundo in Chili, produced by Julien Bryan, is a study in contrast between the new farming methods of Chili and the old methods on the large *fundos,* or ranches. Special emphasis is laid on the trends toward modernization. There are also some excellent sequences concerning the daily life of the *fundo* workers and their families. The film has extensive entertainment as well as educational values.

A REASON FOR VIEWS

Movie shots of distant views of landscapes, bodies of water and clouds are reasonable parts of films, but they should be reasonably introduced. A farmer plowing will sensibly keep his eyes on the ground to be broken and not on beautiful views in the distance. He may look at them in his rest periods. In movies, if such views are shown, the action of the sequence should make logical room for them.

News of the industry

[Continued from page 394]

War II was a direct result of photographic practices, and regular observation of occupied territories would prevent secret work from going on. It would stamp out any movement "underground."

Mr. Fairchild further believes that no comprehensive rebuilding program should be undertaken without first filming the territory, to aid in economic and intelligent planning for reconstruction. He noted that thousands of cameras are at the disposal of the Army and Navy, and holds that they should be used as an integral factor in peace, as in war. He also called attention to the fact that many successful health programs were instituted in the tropics through photographic recording of little known terrain.

Store opening McGee's Photo Supply Company, 1446 Acushnet Avenue, New Bedford, Mass., has announced the opening of its new store, one of the largest, most modern and complete retail shops in New England, dealing exclusively in photographic equipment, supplies and accessories. There has been an addition of a photo finishing plant, for the convenience of McGee's many customers.

New Cycon printer A new Cycon five by seven metal printer is ready for distribution by the Craig Movie Supply Company, of Los Angeles. Used in still photography, the new Cycon retails at $21.95. It makes duplicate negatives, or negatives from Kodachrome or Ansco Color. It is completely lighttight.

Ampro appointment The Ampro Corporation has announced the appointment, to handle its public relations, of E. A. Petrtyl, formerly assistant general manager of the Motion Picture Engineering Corporation, of Chicago. He has also been associated with the Household Finance Corporation and the Zenith Radio Corporation, in sales, administrative and organizational work.

Film guide Bell & Howell Company, of Chicago, announces the compilation of a comprehensive guide for selecting films. The guide contains 2047 educational pictures, and it constitutes a listing of the Filmosound Library. The book is highly departmentalized, thumb indexed from cover to cover and arranged by title, subject matter and age level. It can be kept with other Filmosound Library material in a tough pre-punched Manila folder, made to fit into regular correspondence drawers. The book also contains data on planning, selection, production and projection of all types of films.

Print stolen The Post Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y., offers a fifty dollar reward for information leading to the recovery of a print of the movie, *One Million Years B.C.*, which was stolen when the Eastmen Motion Picture Service, 8737 Wilshire Boulevard, Beverly Hills, Calif., was burglarized in April of this year.

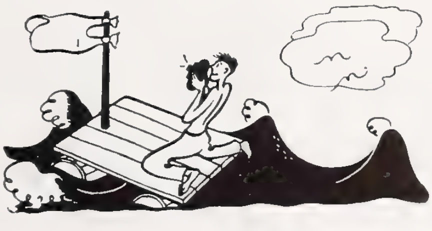
No ban Contrary to what he reports as a widespread belief that American made films would be banned from the Netherlands, Renier Urges, of the Netherlands Association of Cinema Owners (Nederlandsche Bioscoop Bond), declares that not only will there be full use made of American films in the Netherlands, but that all restrictions set up during wartime will be removed as soon as a general "house cleaning" can be made, to remove the last vestige of Nazi influences in the industry of his country.

Distribution rights Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City, has been appointed exclusive world wide distributor of *Puss in the Boots* in 16mm. sound on film. The picture, in four reels, was theatrically released by Columbia Pictures.

Branch office George A. Hirliman, president of International Theatrical & Television Corporation, 25 West 45th Street, New York City, announced recently the acquisition of a new branch office at 3326 Olive Street, St. Louis, Mo. The branch, organized by Myron Bresnick of the home office, will serve Oklahoma, Missouri and Kansas and will start operations immediately.

PIPE CLEANERS

Aperture gates of cameras and projectors can be cleaned effectively with a pipe cleaner. While it may not get into corners as well as a soft brush can do, it is convenient in handling. Of course, the sharp ends of the cleaner should not be placed in the aperture, which should be touched only with the wire length that is well cushioned with woolen or cotton strands. One cleaner will last for a surprisingly large number of cleanings.



A MESSAGE
FROM
"Goerz American"

NOW that peace has finally come to the world, we, like many other manufacturers, are occupied with plans of replenishing our war-depleted stock of lenses suitable for professional and amateur photography.

Because of the great many types and such a large number of focal lengths of each type, which will undoubtedly be in demand, the build-up of our stock will naturally take time.

Fortunately we are not facing any reconversion problems, because during the war years we were exclusively engaged in producing photo-lenses for our Government.

In the near future there will be announcements in the various photographic magazines regarding our progress in making available again through photo-supply stores

"GOERZ AMERICAN"
PRECISION PHOTO-LENSES

We wish to take this occasion to thank those, who have wanted to buy our lenses during the past war years, for their interest shown in our product.

Every effort will be made to enable them to obtain our lenses soon in the photographic market.

The C. P. GOERZ AMERICAN
OPTICAL COMPANY
OFFICE AND FACTORY
317 EAST 34 ST., NEW YORK 16, N. Y.
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PROTEXFILM
GIVES
Long Life to Precious
MOVIE FILM

Used on Professional Film over 10 years—NOW available to amateurs using all types of 8 and 16 mm films.

- PROTECTS FILM SURFACE
- GIVES NEW BRILLIANCE
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6oz. bottle, $1.00 16oz. bottle $2.00
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AT YOUR DEALERS—or remit direct to

PROTEXFILM CO.
723 7th Ave. Dept. M, New York 19, N. Y.

The clinic

[Continued from page 386]

to return to level ground or to wave the friends out of the scene, depending upon what is of primary importance in the scene—the locale or the people in it.

Utility cabinet

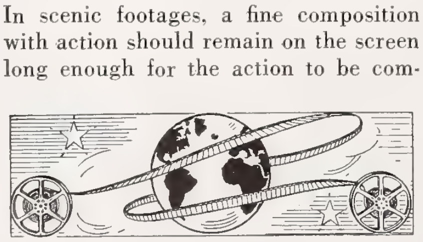
If your projection equipment is stored inconveniently in small closets, competing with winter blankets or summer slip covers for shelf and floor space, you may find the suggestion of C. Fox, of Hewlett, N. Y., of value, especially if the rooms in your dwelling are large.

Mr. Fox bought a cabinet, 63½ inches high, 17½ inches wide and 17 inches deep. It was provided with shelves, all of which he removed, with the exception of one at the top. On this one, he placed his projector, cutting a port in the cabinet's door and installing a sliding panel to be used with it. The cabinet can thus become a projection booth. A film storage box rests on the cabinet's floor, a splicer and rewind combination is hung on one wall by screw hooks and a 30 inch by 40 inch screen, with its tripod, leans in a corner of the storage device. The entire cost, Mr. Fox reports, was $11.

Long enough

There is no rule of thumb to govern scene lengths in an intelligently filmed motion picture, because a scene should be long enough to serve its purpose, and no longer. The "average scene" of ten seconds may serve as a rough guide to beginners who are beginning to assemble footage of the family and the neighborhood, but it soon loses any force for more advanced movie makers.

A scene may be just a flash on the screen in a montage (an assembly of very short shots designed to create an emotional impact on the audience). If it were longer, the very purpose of the montage would be defeated. It may be no longer than five seconds, if it serves to return the audience to some bit of concurrent action with the beginning of which it is familiar. If an intricate action, either human or mechanical, is being explained, a single scene may continue through the whole performance of this action, as in the case of a surgical film. While a change of camera position is always desirable, if it can be secured without impairing the clarity of the film exposition, the clarity comes first in films of training, for example. In scenic footages, a fine composition with action should remain on the screen long enough for the action to be comprehended. In films of sports, particularly of individual performances, a scene should comprise the whole jump, dive, drive or putt, if it is possible to secure it with steady panoramic or tilting camera movement.



If you are in doubt about the length of scenes that seem to you to be important, it is well to overshoot and then eliminate in editing, after getting the frank comments of friends who may be less interested in the subject than you are. The place to avoid overshooting is in making those scenes that you merely hope may turn out in editing to be interesting. If you are yourself sure, then shoot long, if need be, but only long enough.

Type A outdoors

As is universally known, when Type A Kodachrome is used out of doors it must be exposed through the compensating filter for daylight (Wratten No. 85) to achieve correct color balance. What is not so widely known is that no haze filter is needed in addition, when this film and filter combination is used on the extreme distance scenes usually calling for such an accessory. The objectionable ultra violet rays have already been screened out by the Type A daylight filter.

Story to fit

If you have some picturesque locations in your neighborhood or if your own home contains interesting stairs, cubbyholes, windows and what not, you can work out an original movie by planning a story that will fit the unusual settings. A street lined with stone walls, a cliff path, a tunnel or cave entrance may be everyday locale to you, but it will take on a romantic or sinister quality in your film.

Just as good pictures have been made by tying random footage together by clever titles, so can they result from an imaginative use of familiar surroundings. A shot down a well, made at midday, will serve as the entrance to a world of hobgoblins. A box stall in an old stable, with worn bars and heavy door, combined with an old wagon wheel, can provide a medieval torture chamber. Stone steps in a park, filmed against a sky filled with angry clouds, may lead the heroine to the tower from whence she summons the hero to save her. The camera can be selective and suggestive, because of that selection.

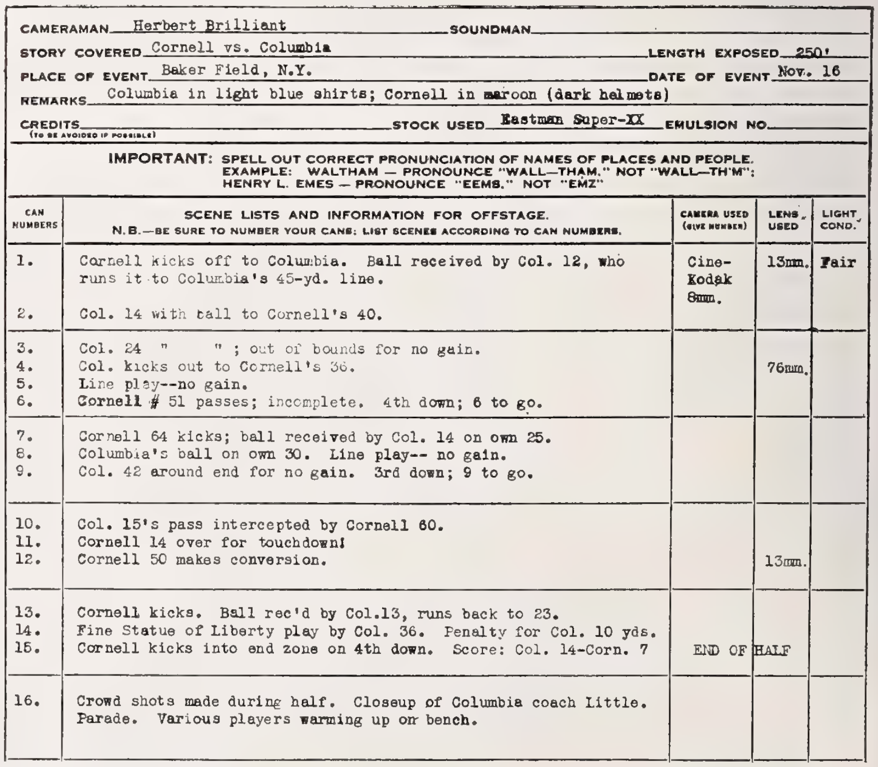
Commentaries for newsreels

[Continued from page 393]

FOR MUSIC OR EFFECTS.)

5. Columbia gets the ball on the opening play, and Johnson, Number 12, runs it for five yards.
7. Still the first quarter, third down for Columbia. Radkowski has it . . . he laterals to Kelly. And Kelly's near the fifty . . . forty five . . . and he's downed by Cornell's Paul Robeson, jr. (CHEERS.)

Naturally, you will not have the whole game in your brief newsreel, but you will do better. Your film will preserve the highlights and save your audience from the dull spots. One reel (400 feet of 16mm. or 200 feet of 8mm.) is a good length to aim for in the finished product.



CAMERAMAN Herbert Brilliant SOUNDMAN
STORY COVERED Cornell vs. Columbia LENGTH EXPOSED 250'
PLACE OF EVENT Baker Field, N.Y. DATE OF EVENT Nov. 16
REMARKS Columbia in light blue shirts; Cornell in maroon (dark helmets)
CREDITS (TO BE AVOIDED IF POSSIBLE) STOCK USED Eastman Super-XX EMULSION NO.

IMPORTANT: SPELL OUT CORRECT PRONUNCIATION OF NAMES OF PLACES AND PEOPLE.
EXAMPLE: WALTHAM — PRONOUNCE "WALL—THAM." NOT "WALL—TH'M";
HENRY L. EMES — PRONOUNCE "EEMS." NOT "EMZ"

CAN NUMBERS	SCENE LISTS AND INFORMATION FOR OFFSTAGE. N.B.—BE SURE TO NUMBER YOUR CANS; LIST SCENES ACCORDING TO CAN NUMBERS.	CAMERA USED (GIVE NUMBER)	LENS USED	LIGHT COND.
1.	Cornell kicks off to Columbia. Ball received by Col. 12, who runs it to Columbia's 45-yd. line.	Cine-Kodak 8mm.	13mm.	Fair
2.	Col. 14 with ball to Cornell's 40.			
3.	Col. 24 " " ; out of bounds for no gain.			
4.	Col. kicks out to Cornell's 36.		76mm.	
5.	Line play--no gain.			
6.	Cornell # 51 passes; incomplete. 4th down; 6 to go.			
7.	Cornell 64 kicks; ball received by Col. 14 on own 25.			
8.	Columbia's ball on own 30. Line play-- no gain.			
9.	Col. 42 around end for no gain. 3rd down; 9 to go.			
10.	Col. 15's pass intercepted by Cornell 60.			
11.	Cornell 14 over for touchdown!			
12.	Cornell 50 makes conversion.		13mm.	
13.	Cornell kicks. Ball rec'd by Col.13, runs back to 23.			
14.	Fine Statue of Liberty play by Col. 36. Penalty for Col. 10 yds.			
15.	Cornell kicks into end zone on 4th down. Score: Col. 14-Corn. 7	END OF HALF		
16.	Crowd shots made during half. Closeup of Columbia coach Little. Parade. Various players warming up on bench.			

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Magazine of the Amateur Cinema League, Inc.

NOVEMBER, 1945

25c

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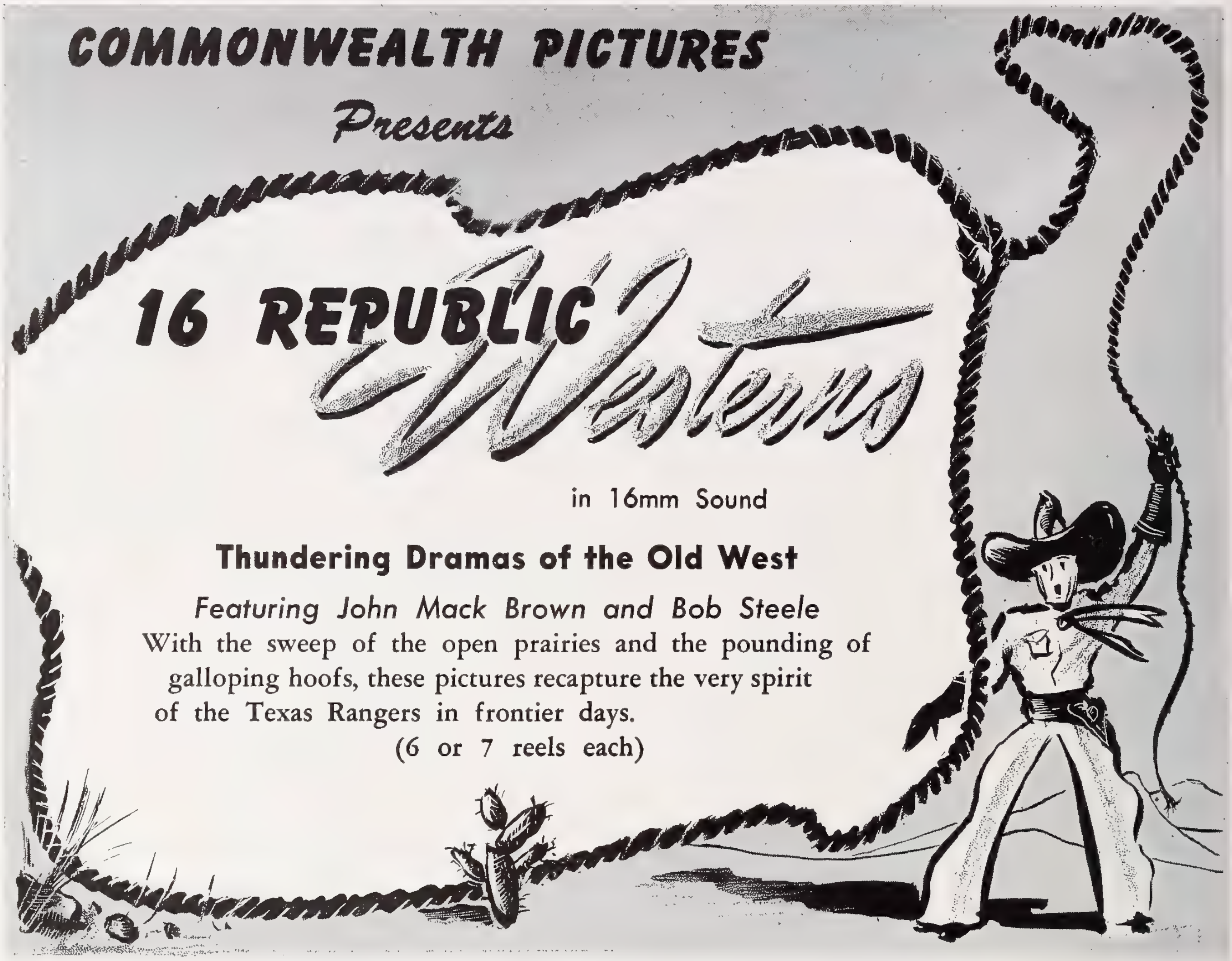

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

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ROY W. WINTON
Editor

JAMES W. MOORE
Consultant Editor

ANNE YOUNG
Assistant Editor

D. E. B. STEVENSON
Advertising Manager

• **ON THE COVER:** From an Ansco Color transparency.

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Gordon Sutton from Monkmeyer

WASHINGTON FILM NEWS

WILLIAM M. NELSON

OWI WINDUP

On September 15, the largest civilian motion picture activity in which the United States Government has ever engaged came to an end. On that date, it was announced that the war work of the Office of War Information's Bureau of Motion Pictures was completed. At this writing, the entire Domestic Branch of the OWI is engaged in winding up its affairs, and will itself shortly pass out of existence.

The wartime motion picture effort that was completed in September began long before the OWI was created. Its history, in common with the histories of all government motion picture efforts that preceded it, is a turbulent one. In 1940, when William S. Knudsen (who later became a lieutenant general in the United States Army) came to Washington, to organize the National Defense Advisory Commission, he brought with him, to handle his press and informational activities, Robert Horton, who had been director of information for the United States Maritime Commission.

Mr. Horton, a straightforward, clear thinking, idealistic individual, was a strong believer in the use of the motion picture as a powerful medium for mass information. He knew, as few others in government had known, that most United States citizens are too bored, busy or belabored to read editorial and financial pages, or long statistical stories, in their daily papers. He knew further that this same information, sprinkled lightly on celluloid with a dash of drama added, could be conveyed permanently and forcefully to the public at large.

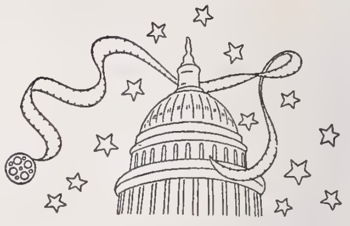
Together with Arch Mercey, who had taken part in every large scale government movie enterprise since the 1937 activities of Pare Lorentz, Mr. Horton began to enlist the services of movie people. Hampered by a Civil Service that still thought of movies in terms of Hollywood, Messrs. Horton and Mercey borrowed remnant personnel from the defunct United States Film Service, from Hollywood and from the Army, and succeeded in producing some of the best constructed and most highly informative pictures that have ever reached an American screen. Just how much of our early war effort can be credited to these pictures, it is not possible to calculate. But it is safe to say that, without these pictures and the larger motion picture activities that followed them, there would be many thousands of citizens today who would still be wondering why the mobilization of civilians on many fronts is necessary to winning a war.

Early in 1941, the functions of the National Defense Advisory Commission were taken over by the Office for Emergency Management. The Information Division of this agency, still headed by Mr. Horton, managed to make pictures on a "beg, borrow or steal" basis. The somewhat haphazard motion picture activities of the OEM were made necessary by the attitude of a Congress that had the curious gift of being able to encourage and impede simultaneously, and that had consistently applied this dubious skill to the successful squelching of every motion picture activity of any size in which the non-military agencies of government had ever engaged.

But movies—movies geared to the doing of a specific job—were made, and they were successfully received everywhere they were shown. The showings of these films were made in theatres, schools, churches, club houses, grange halls, barns and outdoors by a corps of volunteer projectionists and private distribution organizations that were then beginning to be mobilized. The seeds sown by the OEM, in the organization of non-theatrical distribution facilities, later bore considerable fruit in the highly successful 16mm. bond selling campaigns of the Treasury Department and the OWI.

The OEM Information Division did a good job, in the face of numerous obstacles. It was so successful that it became a juicy political plum. In June of 1942, the Information Division was absorbed by the creation of the Office of War Information. The OWI was created by presidential decree, and, concurrently with its creation, agitation by Congress to abolish the agency was started. Within the OWI, a Bureau of Motion Pictures, engaged both in production and distribution of pictures, was created. In addition to its other functions, this bureau acted as a clearing house for motion picture matters between the government and the motion picture industry. It took about a year for the Motion Picture Bureau to reach its full stride; at the end of that year Congress decided to abolish it.

After protests and exhortations from prominent individuals both in industry and government, the Bureau of Motion Pictures was allowed to continue, financed by the impotent sum of $50,000 a year. That it managed to operate at all on this starvation budget is due entirely to the unselfish zeal of a few individuals. Prominent among these is C. R. Reagan, who, with the help of a couple of clerks, ran the non-theatrical activities of the Bureau. Mr. Reagan is personally responsible to a high degree for the tremendous mobilization of 16mm. distribution facilities which has taken place under the OWI banner.



The record speaks for itself. During the thirty seven months of OWI operation, 77,387 prints of 177 subjects were released through the 324 official OWI film distributors in the forty eight States, the District of Columbia, Alaska, Hawaii and Puerto Rico. There were 1,092,825 showings of these films to a total audience of 275,823,866 persons. In the Seventh War Loan alone, 33,402,950 persons—about twenty five percent of our total population—saw OWI-distributed films.

With the demise of the OWI, the National OWI 16mm. Advisory Committee, meeting in Washington, recommended that cataloguing, film loan and sales, library, distribution, liaison and supervisory functions be transferred from the terminated agency to the Library of Congress. This recommendation is logical, and it will probably be accepted by the Bureau of the Budget, which passes on such items. It is doubtful whether the Library of Congress will handle general, non-theatrical film production and distribution as aggressively or enthusiastically as did the OWI, but there is one heartening fact in the situation; it is even more doubtful that the Library of Congress will go out of business!

VICTORY LOAN

Mobilization of 16mm. distribution facilities for the Victory Loan drive (October 27 to December 8) is the most extensive and varied ever attempted in the United States.

Merriman Holtz, David Strom and C. R. Reagan, working with the Treasury Department's War Finance Division, have set out to better the prodigious record set in the Seventh War Loan. Nine short features and five, four minute "impact bulletins" have been prepared by the Army, Navy, Army Air Forces and Marine Corps

[Continued on page 440]

Announcing
$10,000 CONTEST

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Judges NOW Selected!

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Closeups—What filmers are doing

Through the death, early in October, of W. R. C. Corson, ACL, of Hartford, Conn., the Amateur Cinema League loses a charter member and the State of Connecticut a leading citizen. Mr. Corson died at the age of seventy five.

An insurance executive, president and chairman of the board of the Hartford Steam Boiler Inspection and Insurance Company and a member of other insurance company boards, including Aetna Life, Mr. Corson began his business career as an engineer, but soon turned to management and executive work.

Mr. Corson was the closest friend of the late Hiram Percy Maxim, FACL, Founder of the Amateur Cinema League. He was the "Bill Corussen" of Mr. Maxim's Dr. Kinema articles in early issues of Movie Makers, with whom the Doctor had many arguments about how to make movies. Mr. Corson's interest in films continued up to his death. In 1944, his entry, *Elysium*, was given Honorable Mention in the selection of the Ten Best.

We have a fine letter from Joseph J. Harley, FACL, 1944 winner of the Maxim Award who, in just a month now, must relinquish his crown to some one newly honored. "Within a short time," he writes, "we amateur movie enthusiasts will scan with high hopes the December issue of Movie Makers for the winners in the Ten Best competition of 1945. . . . Before that moment, let me take this opportunity to express my appreciation to every member of your staff for making the past year a glorious one for me. May this be another grand year in the history of amateur movies!"

After three and one half years in a German prison camp—to which he had been sentenced for hiding Allied fliers shot down over Holland—one might think that Hans van der Aa, of Almelo, would be ready to forget the whole subject. Mr. van der Aa, however, has other ideas. He is even now busy compiling a factual film composed of still photographs and drawings of his and his fellow prisoners' activities during their long months of suffering.

Pleased with the success of its first venture into amateur movies, The American Humane Association has recently announced its second annual contest for amateur films about pets, domestic animals, birds and wildlife. There will be three hundred dollars in cash awards, ranging from one hundred for the first place winner to ten dollars for the sixth and last. Entries will be limited to 16mm. film and to amateurs residing in the United States and its possessions, but each contestant may submit as many films as he desires.

A distinguished board of judges includes Dr. Grace Fisher Ramsey, of the American Museum of Natural History; Louise Branch, ACL, president of United Specialists, film producers; William Bridges, of the New York Zoological Society, ACL; Leo J. Heffernan, FACL, Maxim Award winner and past president of the Metropolitan Motion Picture Club, ACL; J. Seth Jones, general manager of the Connecticut Humane Society, Hartford, Conn. Closing date for receipt of entries will be March 31, 1946; an official entry blank and full contest regulations may be obtained from the Association, at 135 Washington Avenue, Albany 6, N. Y.

John V. Hansen, FACL, vicepresident of the Amateur Cinema League, and Mrs. Hansen reached the end, last month, of their Alaskan adventure, and are back in the narrow spaces of Washington, D. C., after covering enormous northern areas by motor, train, boat and plane. "We got a lot of footage," reports Mr. Hansen, "including such odd items as a new born baby, some sixteen hours old, an old crone of 102 years and a funeral." If it does not rain, judging from Mr. Hansen's information, Alaska is a grand place to film. If it rains—well, you find rain everywhere. So, why be irritated?

About the last place we would expect to find a burgeoning amateur movie club would be on the island of Kwajalein, in the Central Pacific Marshall Island group. That's exactly what it sounds like, however, in our last letter from Lieutenant Alfred B. Sylvanus, ACL, of the Army. "Movie Makers makes the rounds here, and my buddies, seeing the fun I have with my camera, are all buying outfits of their own. We have two recent converts to Sixteen and soon our number will be five. . . . How about a club rate on ACL memberships?"

There is a human, humorous quality we like in the approach of Oscar L. Haertel, ACL, to *Minneapolis, The Merry*, a film now in work about his native city. Usually, when personal movie makers undertake such a subject, the resultant footage is so infused with civic pride and pomposity that you would think every one of them worked for the Chamber of Commerce. Not so Mr. Haertel! "Minneapolis people," he writes, "know how to have a good time, how to enjoy themselves, and it is just that quality which I wish to put down in my picture."

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The greatest indebtedness of all, however, is due to those who will not return—to the unselfish and courageous air men, soldiers, sailors, and marines who gave their lives that the principles of democracy should triumph. In memory of their sacrifice, we must make the Peace a lasting one.

And for those who are coming home, we must provide the opportunities that assure prosperity and happiness.

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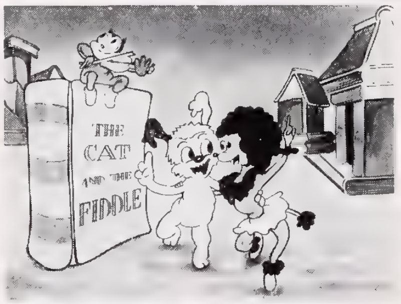
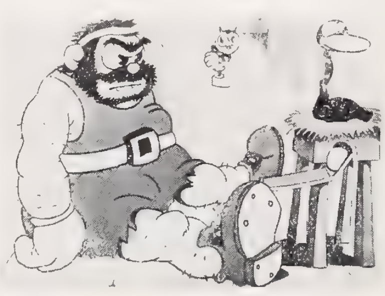

THE CAT AND THE FIDDLE

■ *Foolish Fables,* 8mm. and 16mm. versions, including one sound on film, black and white, is among Castle Films favorites; it is available from Castle dealers or at that company's home office, 30 Rockefeller Plaza, New York 20, N. Y. Puddy, lovable pup, does things with familiar fables that would puzzle even the authors, but he brings many laughs in this amusing film.

■ *I've Got Sixpence,* 16mm. black and white, sound on film, was produced by the National Film Board of Canada and is distributed by the International Theatrical and Television Corporation, 25 West 45th Street, New York 19, N. Y. It is one of the series of popular folk tunes and ballads that have universal appeal, and are sung the world around. *I've Got Sixpence,* of great popularity among the British, is almost the theme song of the RAF, and it has gained favor in many sections of the globe.



■ *The Golden Goose,* 8mm. and 16mm. feature and "short" with one sound version, on black and white film, is released by Official Films, Inc., with headquarters in New York City. Straight from the land of Mother Goose comes this highly conglomerated tale. The Old Woman in the shoe had so many children she didn't know what to do, but Jack, of Beanstalk fame, had ideas all his own; and, being one of her sons, he takes matters in his own hands. He goes up the beanstalk to the home of the giant where he steals the goose that lays the golden eggs. Down the stalk he makes his escape, chops the stalk, killing the giant and saving the day for the Old Woman and the remainder of her numerous brood.

■ *Little Men,* 16mm. black and white, sound on film picture, released by Astor Pictures, 130 West 46th Street, New York 19, N. Y., is the companion piece of Louisa May Alcott's famous *Little Women.* Among the best domestic dramas ever produced, *Little Men* stars Kay Francis, Jack Oakie, George Bancroft and offers an excellent cast.

■ *Top Man,* 16mm. black and white, sound on film, eight reel comedy is a Universal release obtainable from the Bell & Howell Filmosound Library, 1801 Larchmont Avenue, Chicago 13, Ill. When Father, veteran of World War I, is recalled into service, "teen-aged" Junior becomes "top man" of the family, and his natural leadership is brought to the fore by the responsibility that he feels toward the family and in school. He leads his schoolmates into a war plant for part time work, produces a show for reasons of morale, and takes his place in the world. The picture stars Donald O'Connor, Peggy Ryan, Richard Dix and Lillian Gish.

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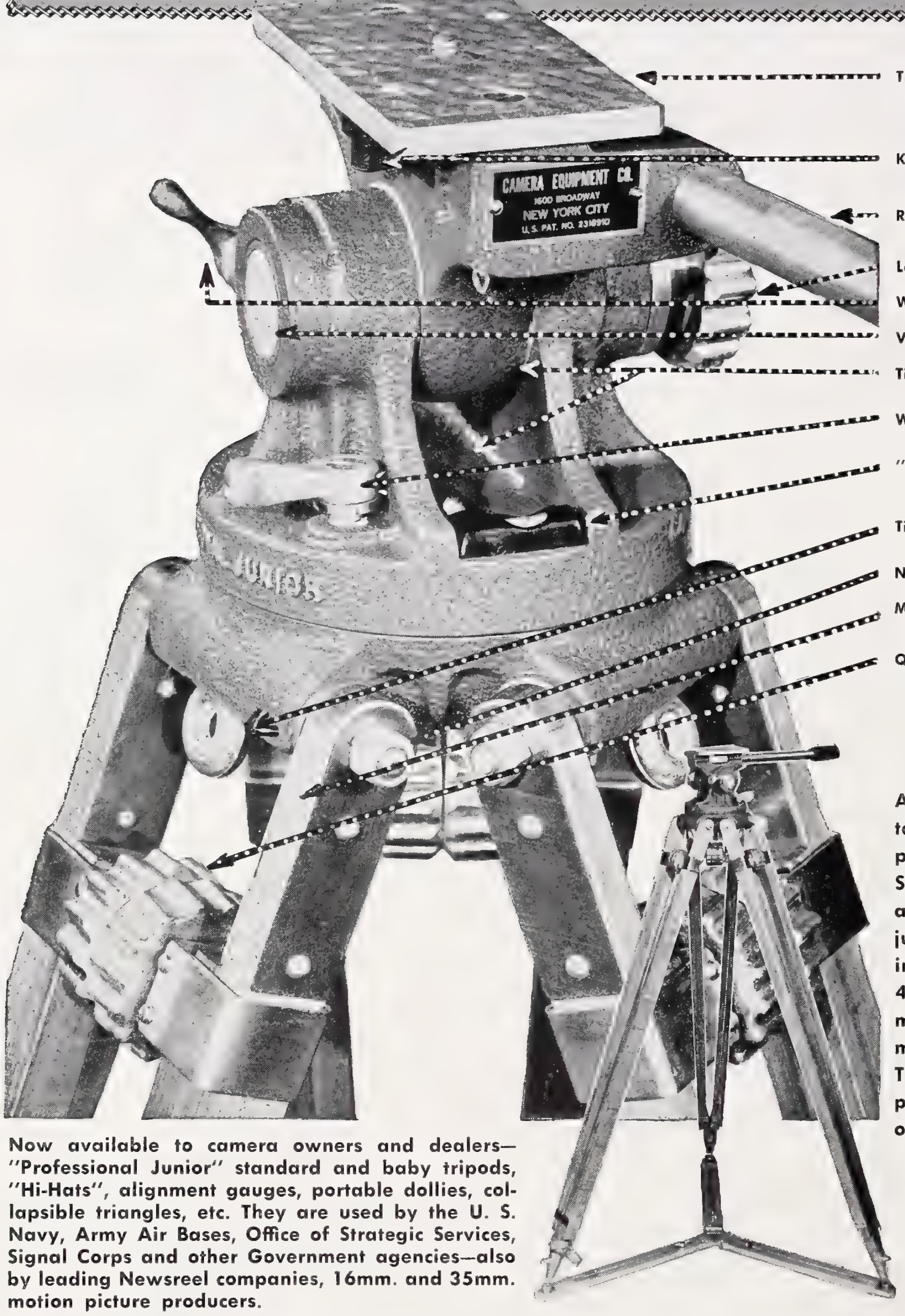

- Tripod handles all 16mm. cameras, including EK Cine Special, Bolex, etc., even when motor driven and with large film magazines.
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NEWCOMERS

THE long wartime shortage of equipment and film, the general interest in the broad service of movies, which has come from the wartime use of them for many purposes, and the return to civilian life of a large number of men and women whose military duties have trained them in motion picture work combine to make probable the appearance of many new concerns that will offer goods or services to general filmers.

These new concerns will be welcomed by the large number of personal filmers who want to buy what they have to offer, but the welcome will be based upon confidence. Obviously a new concern is *new*, but its newness is not a basis for condemnation. If only established business were given patronage, industrial progress would disappear. It is important both to the new undertaking and to its prospective customers that it should be able to establish confidence early.

The natural questions about the newcomers are few. What is the past history of the men who will run the new enterprise? Is the financial setup reasonable and does it promise to be sound? Have these founders of a new business any satisfied customers in previous business connections? Is the service or product worth while and is it reasonably priced?

These are questions that most buyers have no ready way to answer. But they are questions for which answers should be sought by publications that advertise the new enterprises. Even with the answers in hand, a magazine cannot always pick only good advertisers, and keep out the "sour" ones. But a publication which makes an honest effort to investigate new concerns before granting them advertising space is one that has its obligation toward its readers always in mind. Over the years, it gains a kind of facility in spotting dubious offerings. Hopefully, over those same years, it has preserved the welcome for new enterprises which is due them, if they present a good business picture. If it does its duty both to advertisers and readers, it is cautious and, at the same time, gracious.

In a time like the present, in which new businesses will appear in important numbers, a publication must be alert in its investigation, careful in its decision and firm in standing by its ethics. It may lose some advertising, but it will gain the respect of its readers upon which all sound publishing is based. It must also be genuinely ready to welcome new enterprises and to give them what help it can, if they merit it.

MOVIE MAKERS has followed these general principles for nearly twenty years. We know that they are just and wise, and we intend to stand by them.

ACL

Founded in 1926, the Amateur Cinema League, Inc., publisher of* MOVIE MAKERS. *is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. The League completely owns and operates* MOVIE MAKERS. *Your membership is invited. Five dollars a year.

Address all inquiries to

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420 LEXINGTON AVE., NEW YORK 17, N.Y., U.S.A

Amateur Cinema League offices are open from
9:00 A.M. to 5:00 P.M., Mondays through Fridays

THE AMATEUR CINEMA LEAGUE, INC.

Hiram Percy Maxim, Founder

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Sketches and 8mm. scenes by Werner Henze, ACL

• The sketches and notes were used by the author to provide accurate designs for setting up each scene in *Bohemian Baloney*, frame enlargements from which are shown; Mr. Henze tells how sketches were employed in writing script.

Filmin

It's a serious business

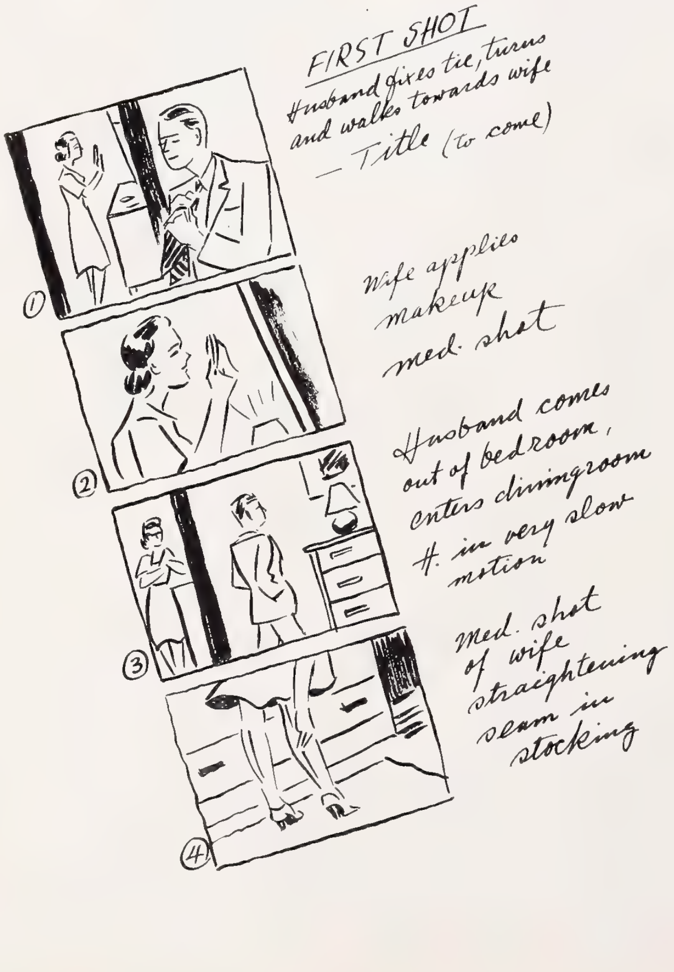
"ONCE upon a time there was a closet full of paintings and water color sketches made by a movie maker. This movie maker conceived an idea built around these sketches. After considerable preliminary work, he filmed a movie with all this painting background. Now, this movie maker has 125 feet of 8mm. film and titles in a can, and, whenever he projects the film to an audience, it reminds him that filming a farce is—serious business."

BEING an artist, I have done a number of paintings and have accumulated a large assortment of sketches. These and my movie equipment fill a large closet, to the chagrin of my wife. What is more natural than to utilize material and "props" for a movie, when they are right at home, in fact all over it?

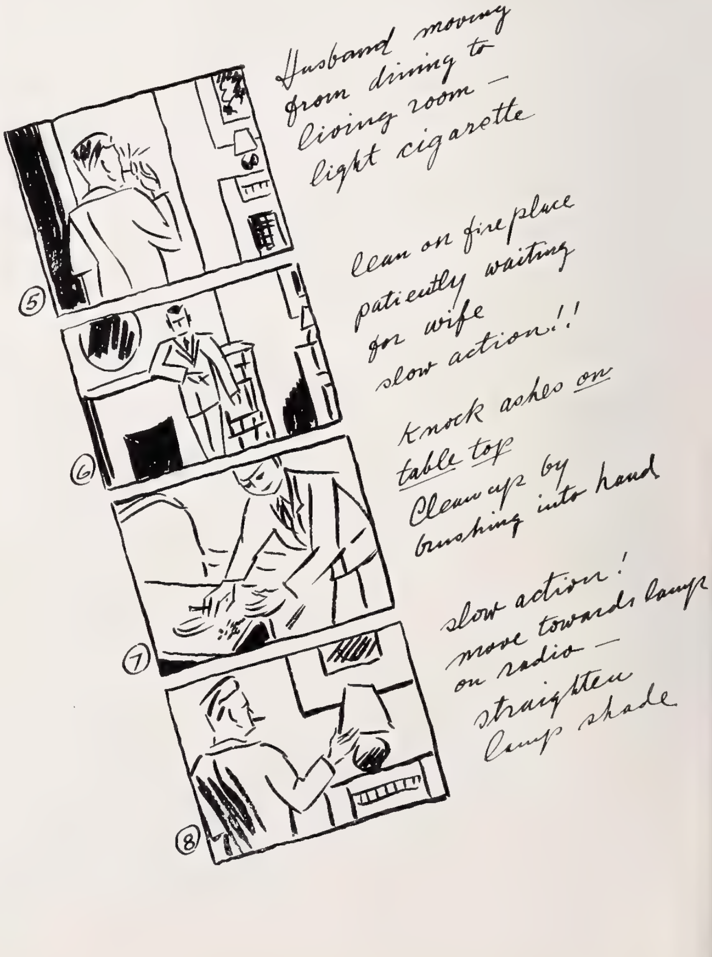
That is how a vague idea developed into a story—and became serious business for me.

Walking around with an idea got me nowhere; so, I scribbled down the outline and some of the "gags" I had in mind, noting in what part of our home they could be filmed. Then I employed a script writing technique which had been of great help in filming other movies.

I took five by seven inch sheets of paper and marked, on the left side, four squares down the line, in proportion to movie frames. On these squares I sketched in bold lines the key pose to every sequence, starting with long shots down to closups. The right sides of my script sheets were utilized for



FIRST SHOT
Husband fixes tie, turns and walks towards wife
— Title (to come)
①
Wife applies makeup
med. shot
②
Husband comes out of bedroom, enters diningroom
H. in very slow motion
③
Med. shot of wife straightening seam in stocking
④



Husband moving from dining to living room —
light cigarette
⑤
lean on fireplace patiently waiting for wife
slow action!!
⑥
Knock ashes on table top
Clean up by brushing into hand
⑦
slow action!
move towards lamp on radio —
straighten lamp shade
⑧

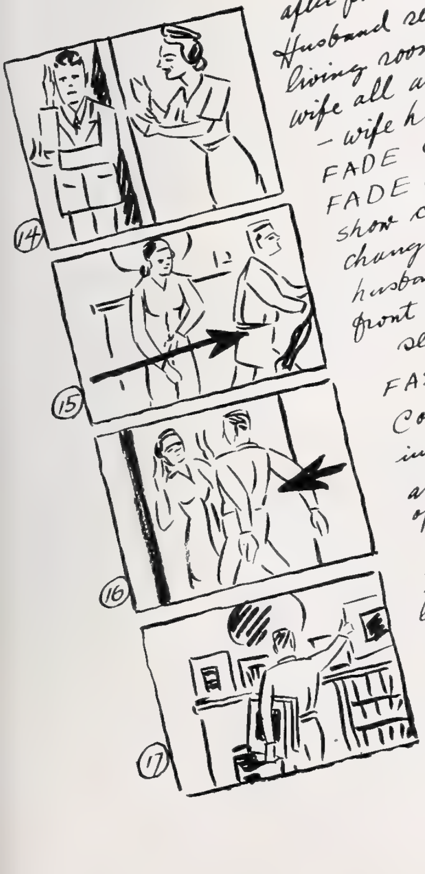
farce

WERNER HENZE, ACL

explaining the action wanted, emphasizing the highlights of a particular shot. By the time I got through with my script, I had about twenty sheets with sketches on the left half and details on the right half. There was a complete movie before me—not so many sheets of empty words, but every action visualized and easy to comprehend in the haste of the actual shooting.

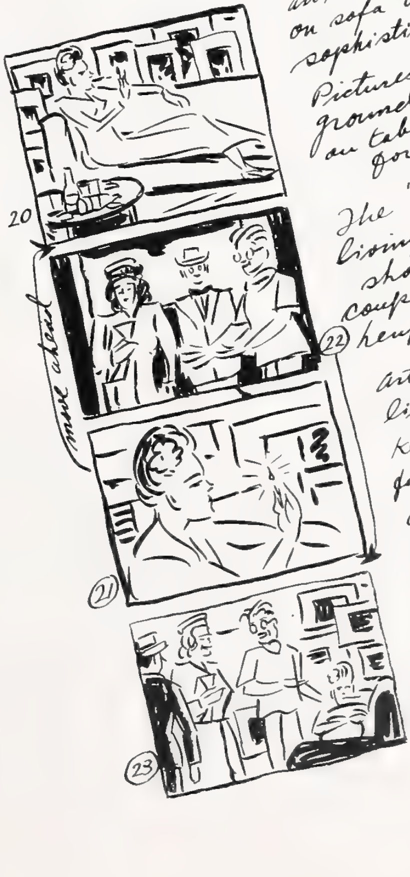
Now came one of the most important problems—casting the characters. As is the usual procedure for amateur productions, actors were drawn from the family and a circle of friends. Here a big question arose. Would the members of the cast be willing to go through the action for two long evenings and follow the wishes of the director under hot, bright lights? This *is* getting to be serious business, isn't it? But the results, after all the shooting is done and the film is returned from the processing station, will prove if one made a good job of casting.

There were two more important steps to be taken before the evening when we did the filming. Since *Bohemian Baloney* was produced when practically no film was available, I had to shoot it on three rolls of black and white. Would the script fit into my film budget? We set up the projector and threaded an old fifty foot (8mm.) reel of film on it. My wife controlled the projection. With the script in my hand, and taking all the parts, I went through all the action. My wife turned the projector on and off for every "take." By the time I got through with the script, I [Continued on page 440]



after phone call
Husband returns to
living room - tells
wife all about it -
- wife has idea
FADE OUT
FADE IN
show couple
changing clothes-
husband dashes in
front of wife
see arrow
FAST ACTION!!
Couple bumps
into each other
arrow - direction
of main action

show husband
loaded with paintings
moving about -
setting up pictures
all over room



artist wife reclines
on sofa very
sophisticated -
Pictures in back-
ground, bottles
on table in
foreground

The "buyers" enter
livingroom -
show husband of
couple timid and
henpecked

artist's wife
lights cigarette
keeps eye on door
for buyers to enter
CLOSEUP

artist introduces
buyers to wife -
wife keeps up
sophisticated
air

PRACTICAL FILMS

The general movie as used for various purposes

TIMBER IS A CROP

Produced by Byron, Inc., Washington, D. C., for the Periodical Publishers National Committee, *Timber is a Crop* is a comprehensive presentation of the necessity for the preservation of our timber resources. The production was undertaken at the suggestion of the Maine Agricultural Extension Service, the Timber Production War Project and various lumber mill representatives. Its theme is based on a lecture, "Timber is a Crop," intended for local granges, in farm and timber production areas, which was written by Lloyd Partain, of the P.P.N.C., and which includes features of woodland management, including thinning, selective cutting, fire protection, insect and disease control and many other improved practices. Since timber is our only renewable natural resource, it must be treated as a crop, if future needs are to be met.

Victor Beaudoin, of the Brown Company, Berlin, N. H., was responsible for the color cinematography. His work, combined with scenes taken from the Brown Company's library, tells the story of forest products in the Northeast. Color animation adds interest and variety to a presentation of statistics and other factual data. The 16mm. sound, color production is accompanied by a narration written by Donald M. Rochester and presented by Jack Callaghan. The music is provided by Emil Velazco.

The film is designed to stimulate farm forest production on a sound, sustained basis; it will be used by extension services, forest services, State foresters, by farm organizations at meetings, in schools and colleges and by field representatives of the Periodical Publishers National Committee, 1016 Tower Building, 1401 K Street, N.W., Washington, D. C.

JULIEN BRYAN FILMS

Julien Bryan, world traveler and filmer whose movies of foreign places are widely known, began last month a series of lectures with motion pictures, in which he will visit large cities in the eastern half of the United States. The subject of Mr. Bryan's current offerings is South America; in each city will be given five lectures about Peru, Chile, Bolivia, Paraguay and Colombia, in that order. The first presentation was in the Academy of Music, in Philadelphia; the second will begin in Carnegie Hall, in New York City, November 4; a St. Louis opening will occur

[Continued on page 441]

16mm. scenes by Victor Beaudoin

• Based upon the modern concept of forestry, *Timber is a Crop* presents reasons for rating timber as a renewable, usable and not to be hoarded national resource; sponsored by magazine publishers, who use paper made from timber, the film, scenes from which appear above, urges real conservation.

BOY SCOUT CAMP FILMED

What happens when you attempt it

AL MORTON, ACL

THERE is always a story behind filming any complete movie. Sometimes, it is interesting to other filmers and sometimes it is helpful. It is my hope that you find the story behind the filming of *Worth Scouting For* not only of interest, but helpful as well.

Worth Scouting For is a film about Boy Scouts which was intended to be something more than a mere record or collection of scenes showing Scouts in action. If we can assume for the moment that it falls into the category of a good picture, and take refuge behind the statement that good pictures are not made accidentally, we can then assume that it was carefully planned and faithfully executed. Such was the case.

To begin with, I had a real reason for wanting to produce a Scout picture. I needed one to round out my program. Mrs. Morton and I quite often give free public shows to one group or another, and frequently these shows are for Scouts. Thus, almost from the beginning, we had been promising ourselves that, "someday," we would produce a good Scout picture for just such occasions.

My first effort to carry out this promise was made some five years ago. I had my story already in mind and sat down to work it out in script form, a task which turned out to be far more complicated than I had anticipated. It is no easy matter to include all the Scout activities one wants, and yet to weave them into a logical, natural story. You must appeal to those already in Scouting, to those boys who are prospective Scouts and also to the parents of both these groups. Finally, however, I got a story worked out which seemed to me to cover these multiple demands.

It was, essentially, the story of *Worth Scouting For*, which not until some five years later was to come, at last, to film. Some of you may wonder a little at my choice of a title. *Worth Scouting For* was selected as an expression of our belief that the good inherent in all boys of Scout age is definitely worth searching for and developing. In the film's opening we find Troop Nine deployed on a city sports field in last minute training for its coming summer camp. Watching the Scouts, with the scorn of the outsider, are Butch, the bully, and Whitey, his easily influenced pal. The sequence ends in a boyish fist fight, and what might have been an opportunity for the two "toughies"

[Continued on page 442]

Photograph and 8mm. scenes by Al Morton, ACL

• Left, the Scouts from the troop that took part in film made by author; above, frame enlargements from *Worth Scouting For*, the filming of which is recounted in this story of community service.

The Clinic

Technical comment and timely topics for the amateur

Moving viewpoint Never was the effect of a changing viewpoint more dramatically demonstrated than in *Grand Teton National Park*, a 16mm. Kodachrome picture by T. H. Gathe, jr., ACL, recently reviewed at Amateur Cinema League headquarters. In one sequence, Mr. Gathe has his camera (tripod mounted) in an open motor launch close to the far shore of one of the park's lakes. In the middle foreground—as the launch pulls smoothly away from the shore—stands a row of thick, dark trees. Save for them and the sky above, no other objects are visible. Suddenly, the icy peak of a great mountain begins to thrust upward from behind the trees. The effect is awesome, almost terrifying, in its overpowering splendor—for vast, towering mountains simply don't move! They can seem to, however, when they are seen from a changing, imaginative viewpoint. Such a scene is worth much effort.

Lending courtesy If somebody wants to borrow your films, you ought to accept the responsibility of sending them to him in perfect condition. If there are broken splices or damaged footage, or if you have not cleaned the loaned reels, the recipient of your lending finds himself in an awkward position. If he remakes the splices and accidentally damages the film in doing so, if he excises the unprojectable lengths, or even if he only cleans the footage and accidentally tears a sprocket or breaks a splice in the process, he lays himself open to the suspicion, which you may never voice, but still may have, of having caused the damage.

If he were brutally frank, he would return the film to you, when he gets it in bad condition, thank you for your having sent it to him and point out that he does not want to risk projecting it. Even then, you may think that he actually did project it and damaged it by so doing. He is in an unhappy situation, whatever he does. You can save his embarrassment by lending only those films which you know are in perfect order.

Head on shots We all know that a movie sequence should contain several scenes—that is, shots made from different camera locations—and that the familiar long shot, medium shot and closeup order is a good way to provide these various scenes. But this prescription of long, medium and close will not generally serve without changed camera viewpoints.

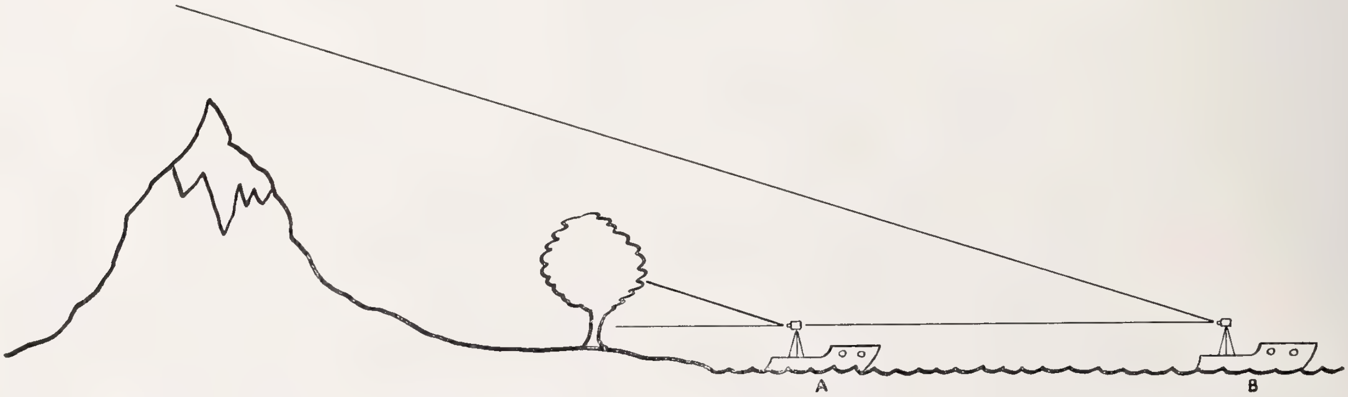
If a subject is first shown at a distance, next in a medium shot and finally in closeup, interest will be provided if the camera viewpoint changes, for example, from front view to side view to one looking down.

Break your sequences up into scenes, by all means, but take care that each scene results not only from a new camera distance but from a new camera position, as well. The fresh angle of camera vision will provide the essential artistic variety.

Title shadows Title ornamentation can readily get out of hand and flower like the green baytree of the Scriptures. A restrained way to bring some interest into captions is to use raised letters that will cast shadows from correctly placed lights. The only danger in making titles of this kind is that the shadows of one letter may overlap the highlighted face of the adjacent letter. Experiment will indicate just how the light should be placed, to produce pleasing shadows for the letters that will stay within the space allotted to them.

Watch your fuses With the imminent return of the indoor filming season, the wise movie maker will give thought to his current supply, house wiring and strength of the fuses employed therewith. Normally, homes are supplied with a 110 to 115 volt current, and the standard domestic fuse on each circuit is rated at fifteen amperes. Available for use with these are the Nos. 1, 2 and 4 flood bulbs, drawing 2.17, 4.35 and 8.70 amperes respectively. Translated into terms of a safe number of bulbs which can be used on a given circuit, we find the limits (according to leading lamp manufacturers) set at five No. 1's, three No. 2's or one No. 4.

On occasion, where still more lighting units are needed, one may be tempted to change temporarily the standard fifteen ampere fuses to, say, a heavier unit of thirty amperes. This is decidedly bad business, since your house wiring itself may not be gauged to stand this added load. It is far better to remember that *each* of the fifteen ampere circuits in your home will accept safely the number of lamps recommended above. So, buy an extension cord—instead of heavier fuses—and run a line to another circuit, into a nearby room, for added current supply.



• Unusual and highly dramatic effect is secured by camera in moving boat, trained on shore left behind; at position "A," only trees are in distance, but, when boat reaches "B," mountain in background rises and dominates the entire scene, bringing fresh scenic interest.

What's in a sound?

The acoustics of projection

DEAN DEMPSEY, ACL

Philip Gendreau

• Ripples in a pool of water travel from the source of impact of object in much the same way that sound travels from the point of its production.

ARE you entirely satisfied with your sound reproduction? Does the sound blend unobtrusively with the picture, lending support and emotion to the story, or is it distracting? If you have any doubts about your sound presentations, you can find help in a consideration of practical acoustics. By making use of them in your arrangements for sound with movies, you can bring a harmony from conditions that exist in the room where the show is given, the seating of the audience and the equipment used.

Sound, with all its apparent mystery, is really simple. All sound is vibration. When a sound is produced, the vibrations leave the source as ripples or waves. These sound waves travel in all directions. They travel in an ever increasing circle away from the point of origin. To understand how sound waves travel, you can imagine a smooth pool of water. Now suppose that some one drops a pebble into this still pool. From the point where the pebble strikes the water, little ripples or waves originate and travel over the surface of the pool in all directions. Similarly, sound waves travel from our mouths, as we speak, or from loudspeakers, as we play recordings or project sound films.

Sound travels through all objects with the exception of a vacuum. However, it travels through different media with different degrees of efficiency. Before communications and reconnaissance reached their present perfection, ingenious militarists often literally put their ears to the ground, to determine the approach of marching troops. As a small boy or girl, you may have laid your ear to the railroad track, and heard the train through the rail long before you could hear it through the air. Thus you have known for years that some objects transmit sound readily, while others absorb more sound than they permit to pass.

Whenever we speak of the *absorption, transmission* and *reflection* of sound waves, we are dealing with acoustics. If a lecturer speaks to an outdoor gathering (without the aid of a microphone and loudspeakers) the volume of his voice drops off rapidly. Listeners, even a short distance away, can scarcely hear him. Such loss of volume is due to the highly *absorbent* qualities of air itself. Therefore, larger amplifiers and greater volumes are necessary for outdoor movie shows.

Reflection of sound waves is the opposite extreme of absorption. Do you remember the last time you sang in the shower? Sounded pretty good? Actually it sounded much better to you than to others, and there's a reason. The hard tile surfaces of the shower room reflected to your ears more of your voice tones than you normally hear.

A fair acoustical balance between absorption and reflection is found in many living rooms. Here the hard walls, floor and ceiling, which are highly reflective, tend to be counterbalanced by rugs, draperies, overstuffed furniture and even by persons in the room. If hard walls predominate, sounds will bounce from one surface to another before they die out. When this happens, speech, especially, and music become jumbled and difficult to understand. An acoustical engineer would call a room like this "live." The novice, not realizing the acoustic condition, is likely to blame his equipment for the poor sound.

On the other hand, if highly absorbent materials greatly predominate, all sound will be flat and lifeless. We have a situation similar to the outdoors. Such a room would be termed "dead" by the engineer. This condition is rarely found in the average home, and almost never in the classroom, church or auditorium. Most rooms used for showing sound pictures are too "live"—that is, too many hard reflecting surfaces are present. There are two basic approaches to this common sound problem of the "live" room. It can be treated acoustically; its existing equipment can be used to its best advantage.

Treating a room acoustically requires at least a small expenditure of money. This is practical, if the room is to be used frequently for sound presentations. The materials which can be used are numerous. A special coating can readily be applied to ceilings and walls; it is an excellent sound absorbing agent. It cannot, however, be painted, without loss of some of its value as a sound conditioner.

Rock wool, although difficult to handle, is very economical. It can be covered with

[Continued on page 444]

Amateur's luck

For once, he had the best of things

ERIC M. UNMACK, ACL

International News

• General Jonathan Wainwright at the beginning of San Francisco parade which the author filmed from unusual position on City Hall balcony.

MY neighbor down the street was not enthusiastic when I asked him to let me film the Victory Parade from a window of San Francisco's City Hall. To be sure, he works there, but the spectacle was to take place on a Sunday and the place would be closed tight. "But," he said, "you might mention my name to the guard at the door. Perhaps he will let you in."

The friendly guard was careful, but cooperative, and he allowed me to enter with a friend and his wife—he was an Army captain—who were likewise bent on getting pictures of this parade of all parades—a welcome home to General Wainwright, with the General himself leading it. The parade was arranged to include all naval and military equipment and personnel, as well as the "Admission Day" parade normally scheduled for the following Monday, which is a public holiday celebrating California's entry into the Union. It was a double barreled occasion.

We finally found ourselves on one of the many small balconies, protected by an iron railing, on the front of the great building, facing a direct angle approach of the parade, forty feet above the street and overlooking the reviewing stand bedecked with the colorful flags of all nations and bunting in red, white and blue. This was the stand where General Wainwright would take post, to review the troops as they marched past.

Here was an amateur's Utopia. An ideal location; plenty of room on our small balcony for my tripod and camera; no crowds, no "cops"; ourselves in the shade, but with the parade marching to us in brilliant sun; a colorful foreground of flags and bunting; with the sun on them for all shots; all bands playing as they swung into line to salute the General—and all in my camera field! And I had two brand new full rolls of Kodachrome, to shoot as I pleased. Who could ask more?

Expecting to be on the sidewalk, when I left home, I experienced a thrilling adventure to find myself practically on the Mayor's private balcony. The parade had now started, the loudspeakers informed us, but it had a three mile course before it would reach us and the reviewing stand, an hour later. My tripod was set up, my camera was fully wound, the diaphragm, speed and focus were all checked and double checked, and now I was ready.

Watching newsreel cameramen on a small, insignificant platform across the street from the reviewing stand aroused no envy. This time it was I who had the edge on them and on all other movie makers for once, at least. I had everything in my favor and I was ready.

"Here they come," somebody shouted, and indeed the parade had nearly reached the reviewing stand. The first car stopped and out stepped the gallant General, head high and proud, and every inch a soldier, to the tumultuous applause of a grateful country, for surely the citizens of San Francisco spoke for our whole nation on this happy day. My camera was steadily grinding away, and I got everything but the sound—the newsreels were welcome to that! The General took his seat in the reviewing stand and the parade moved on.

For three solid hours, the sections swung merrily along, Army and Navy units rolling by, saluting the General, while all bands played. Here was a thrill which my color camera and I fully appreciated.

My only problem was one of choice. Making a long shot, as a unit of Army Nurses swung into view, getting their salute at the stand and again following them as they marched out of sight around the corner, was an opportunity given to few amateurs. Generally, they are lucky to get one shot. With a brilliant California sun and color of all descriptions, with trucks, "jeeps," guns, "half tracks," amphibious cars, a

[Continued on page 445]

MOVIES AND "BUZZ BOMBS"

How films analyzed their flight

CAPTAIN CHARLES H. COLES, USAC

Editor's Note

The use of jet propulsion and rockets in aeronautics is in its beginning stages. Although the first development of these sources of power for aerial travel came during the war that has just ended, informed persons tell us that they will be greatly employed in the future. The report which Captain Coles gives us of the help that 16mm. films brought to research in jet and rocket propulsion for bombs is not only important in its wartime aspects. It is prophetic of the aid which movies can, and will, bring to later experiments in these newest methods of securing power for flying.

IT IS well known now that United States Army engineers developed better jet propelled and rocket fired "robot" bombs than those that Germany used with such destructive results. Back of this fact is one of the most interesting stories of the application of 16mm. motion picture equipment in our recent war effort.

Six weeks after the parts of a German V-1 robot bomb were flown to the United States, a sample American bomb was ready for testing. It was during this test that 16mm. movies solved a difficult problem in the technique of bomb launching.

To understand the background of the application of movies to military problems, it is necessary to note that a unique organization was created in the United States Air Forces in the middle of 1943, called the Photographic Engineering Branch of the Technical Data Laboratory at Wright Field, in Ohio. This group of photographic engineers began to apply the latest methods of photography and cinematography to engineering design and analysis. Ultra-high speed motion picture cameras, taking up to 8000 pictures a second, are among the most valuable tools of this organization.

One camera, which uses 35mm. film, has a maximum top speed of 1500 pictures a second. Another set of cameras uses 16mm. film and has a top speed of 4000 pictures a second. It is these cameras that are the most used pieces of equipment. The 8000 pictures a second cameras take doubly perforated 16mm. film, but they make a picture only 8mm. wide.

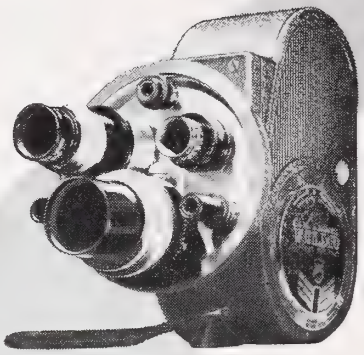
To make these high speed cameras more useful, timing equipment has been installed, so that the exact time interval represented by each frame is accurately known. A spark of carefully controlled frequency flashes to the edge of the film and leaves small, round fog marks, while the pictures are taken. When the film is analyzed, the distance between these marks is measured, and the time thus represented is divided by the number of frames between the marks, thus giving the time interval between each frame.

Coming, now, to the "buzz bomb" and the problem of its launching, the velocity of the bomb at its take off was required to be determined by means of the high speed camera. The bomb itself has not enough power for the take off, and it must be launched by one means or another, to bring it up to flying speed. The initial experiments were to be made with rocket launching.

The bomb rested on a cart that had rockets attached to it. The cart moved along

[Continued on page 446]

• Left, white marker is painted on bomb before it is fired; boards measure distance; right, camera tower, showing high speed movie camera that filmed bomb flight.



The Filmo Aristocrat . . . *first* 8mm. movie camera with 3-lens turret head.

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Travel, sports, late Hollywood hits authentic battle scenes? You name i . . . you'll find it in the Filmosounc Library.

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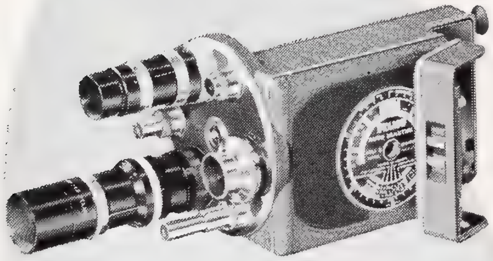
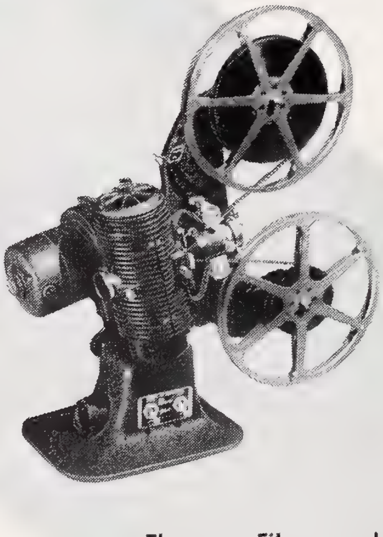
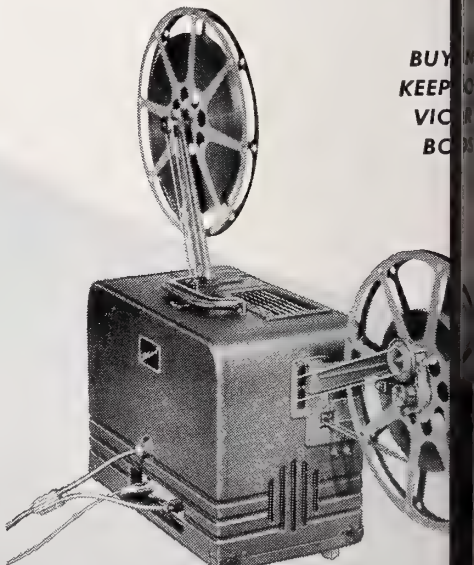


The Filmo Auto-Master . . . *first* and only 16mm. magazine-loading movie camera with 3-lens turret head.



The Filmo-Master "400" . . . *first* 8mm. projector with all gear driven mechanism and safe-lock sprockets.



The new Filmosound, for showing 16mm. sound films as well as your own 16mm. silent films.

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Filmos introduced the original eye-level viewfinder . . . were first to permit making movies from the natural viewpoint.

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More *firsts* are in the making. Previewed below, for example: the new, improved Filmosound 16mm. sound-on-film projector . . . destined to be the leader in its field.

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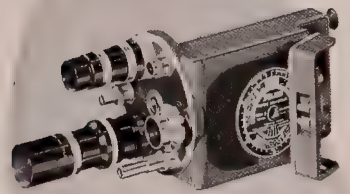

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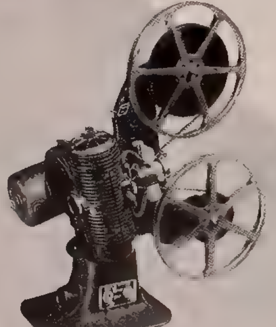

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This great store of entertainment, education, and instruction is being called upon constantly by industry for job teaching films . . . by schools for help in educating your children . . . by the Red Cross . . . by churches . . . and by thousands like you for enjoyable home movies.

What kind of movies do you like best? Undoubtedly you'll find your favorites among the Filmosound Library's thousands of subjects. Send the coupon for information.

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CISION-MADE BY Bell & Howell

• A practical contribution to Denver's effort in aiding service personnel to broaden their capacities, the G.I. College of Photographic Knowledge was created by Denver clubs and the Denver USO; above, left, are A. R. Bowen, ACL, secretary, and E. E. Wyland, chairman, of the College, with H. V. Baurer, of USO; right, first session.

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Minneapolis is host At their opening meeting of the season, members of the Minneapolis Cine Club, ACL, played host to Erma Niedermeyer, ACL, of Milwaukee, the 1943 winner of the Hiram Percy Maxim Memorial Award. The gala screening was held outside the city at the Golden Valley Country Club, and it was preceded by a cocktail party in Mrs. Niedermeyer's honor at the home of John C. Lauber, ACL, program chairman, and Mrs. Lauber. Presented in Mrs. Niedermeyer's "one-woman show" were *Hold the Lie, Please*, *The Charm of Living*, *Ducks vs. Hunters*, *It Runs in the Family* and *Lend Me Your Ear*, the Maxim Award winner.

Newly elected officers for the veteran Minneapolis unit are Dan Billman, jr., ACL, president; Elmer W. Albinson and Ray V. Lynch, vicepresidents; Ray E. Kullberg, secretary; Stanley Berglund, ACL, treasurer. Committee heads already announced by Mr. Billman include C. P. Ware, ACL, spring show; Percy E. Hopkins, ACL, roster; G. L. Larson, membership; James A. Brown, arrangements; Carroll K. Michener, ACL, historian; W. E. Nelson, beadle of the buttons; Dr. M. A. Lowe, ACL, picnics; Maurice Lowe, editor of *The Clubber*.

Photo college The Bell Movie and Camera Club of Denver is one of the seven Denver camera clubs cooperating with the city's U. S. O. in the recent establishment of a "G. I. College of Photographic Knowledge," for service personnel in the Denver area. All the basic techniques of both still and cine camera work are being covered in the course by volunteer instructors, with E. E. Wyland serving as chairman of the school and A. R. Bowen, ACL, of the Bell unit, as secretary.

Argentines elect New officers of the Cine Club Argentino, with headquarters in Buenos Aires, have been elected and announced as follows: Dr. Francisco B. Ajello, president; Celio S. Magno, secretary; Martin Katz, treasurer; Rodolfo G. Litardo, assistant secretary; Alberto P. Rossi, assistant treasurer. Serving with them on the board of directors are Oscar J. Bonello, Pedro Talamoni, Pedro Petralli and Enrique M. Torres. A thoroughgoing course in the various techniques of cinematography is being presented for the club by Meyer M. Glikin.

New in New England First officers for the recently formed Berkshire Museum Amateur Movie Club, ACL, which has its headquarters at Pittsfield, Mass., have been elected and announced as follows: Fred C. Bufe, president; Benjamin M. Walker, vicepresident; Mabel D. Bradway, ACL, secretary treasurer. Serving with them on the board of directors are Charlotte M. Stoessel and Harry Brundige. Adrian C. Williams, lecturer and photographer, was the guest speaker at the opening fall meeting of this Berkshire Museum group, where he discussed his experiences in the recent production of a film of the Housatonic River for the Berkshire Hills Conference. *Back to the Soil*, Ten Best award winner by George Mesaros, ACL, from the Amateur Cinema League's Club Library, rounded out the program.

M.M.P.C. moves Meeting in new quarters in New York's Hotel Pennsylvania and on a new monthly date (third Thursdays), members of the Metropolitan Motion Picture Club, ACL, gathered recently for their first program of the current season. *A Day at the Zoo*, Honorable Mention award winner by Walter Bergmann, ACL, of Mount Vernon, opened the program, followed by *Mount Rainier*, by Frank E. Gunnell, FACL, and a fifteen minute illustrated lecture on the nature of light by John R. Hefele, ACL, the club's technical chairman. *Russian Easter*, 1942 Maxim Award winner by Corporal George W. Serebrykoff, ACL, was the feature presentation of the evening, with its fine musical score presented in person by Mrs. Serebrykoff on the club's dual turntables.

First for Santa Barbara Forty eight members and guests of the Santa Barbara Amateur Movie Club gathered early this fall for a picnic supper marking the group's first anniversary. Clinton B. Jouett, ACL, and Mrs. Jouett were hosts to the

[Continued on page 448]

EDITING FOR A NEW ERA

A historical challenge

WILLIAM B. LAUB

HAVE you ever come home from a movie making vacation to find a big collection of processed, but uncut, films staring you in the face? Have you wondered when and how to set out to edit from that footage a comprehensive record of your recent trip?

Of course, you are the kind of movie maker who does not splice everything together into a tiresome and incoherent whole, insisting upon using every foot of what he shot and putting in "the works," merely because it all cost money. So, you have tackled your fifteen or twenty rolls, and you have probably felt that a big job lay ahead of you—and it was a big job, especially when you tried to decide between several "takes" of something particularly interesting.

Multiply your fifteen or twenty rolls by a figure from some astronomical calculation; let your subject matter deal not with a summer vacation but with events all over the world, in a year that has included more sudden changes than any other twelve months in all history; then, you will be able to sympathize with Eugene W. Castle and his associates in their task of assembling the 1945 *News Parade of the Year*.

For this kind of job, Hollywood would use special adjectives—"colossal," "terrific." The newsreel footage in the various editions of 1945 has been incredibly long, and it has covered events of all time high importance. The war ended on two fronts. An unbelievably terrible, new weapon changed the face of military strategy. Death and political defeat, added to warfare, removed leading characters in our own and in enemy ranks. The political concept of the world has been altered by sweeping changes. We confront new conditions and face unprecedented problems. We are in a new era of history. How shall footage dealing with that kind of happenings be edited?

In undertaking the problem, Mr. Castle started with one firm decision. The footage would really be *edited*—not assembled—to insure that the News Parade of this fateful year would be a selection, justified by a sound historical sense. He has always approached the News Parade with that attitude, but it was more important in this than in any previous year. Castle, the editor, was more than ever Castle, the historian. With clear reasoning, Mr. Castle selected the post- [Continued on page 448]

• Some of the events of 1945 that made this year the most epochal in all history; top to bottom, funeral of President Roosevelt, results of atomic bomb, President Truman in Berlin, Americans come home.

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

D. E. B. STEVENSON, ACL

Modern appeal

The Bell & Howell Company, of Chicago, has made an interesting and significant advance in its publishing activities with the appearance of *Movies Go to Work*, an attractively prepared brochure of some twenty pages. This booklet sets out the reasons which should lead business to use films; it lists five classes of movies that can aid business. These are sales training films about product qualities and applications; sales training films which show how to sell the product; sales films; worker training films, and films portraying the history and background of the company.

It is evident that Bell & Howell is sufficiently confident of the much predicted increase in the use of movies by business, to assemble, in very readable style, the basic sales information upon which industrial film producers make their appeals, in hunting for business. This action by a pioneer company in the field of general movie equipment making is modern, intelligent and progressive. The booklet will be sent free by the Bell & Howell Company, 7100 McCormick Road, Chicago 45, Ill.

Kodak Film

Speculation as to when Eastman cine film will again be plentiful has been given an answer by a statement from the Eastman Kodak Company.

Under the caption, *More Film for Civilians*, the statement reads: "Here's real news for home movie makers and still photographers. Government cutbacks make it possible to go full speed ahead on civilian production for both black and white and color film (for stills and home movies) in all popular sizes. This does not mean that civilians can get an immediate or unlimited supply of film from photographic dealers, because there are still packaging and distributing to be done. Indications are, however, that civilians can at least look forward to a photographic Christmas.

"You may find Ciné-Kodak film coming to you in a new dress—a new carton—but, whether it is enclosed in the prewar or postwar package, customers will be assured of Kodak quality.

• New carton for Kodak cine film; both old and new cartons will be used for a while, and film in each will be fresh, with safety date on box.

"Cameras, cine and still, and photographic equipment for civilian use are in the offing, but production at the present time is limited because of conversion problems and inability to secure ample qualities of many types of materials necessary to insure complete and quality products.

"The manufacture of magazine Ciné-Kodaks, the Ciné-Kodak Special, 16mm. sound and silent projectors, along with favorite prewar models of still cameras and equipment, is under way to the greatest degree consistent with materials available.

"Shortly before Kodak converted to war production, its engineers had well under way new cameras, unusual in design, efficiency and precision, but final development and production were suspended, in order to permit these men to devote their genius to implements of war.

"Production of these cameras and other new postwar photographic products will follow as quickly as possible."

Universal Cinémaster

A new and improved model of the Universal Cinémaster is currently announced by the Universal Camera Corporation, from its offices in New York City. Basic lens equipment for this popular 8mm. camera will be a fixed focus Wollensak *f*/3.5 of half inch focal length, with a fixed focus *f*/2.7 or a focusing *f*/1.9 offered as optional. The supplementary telephotos, in screw mounts, will be one and one half inches in focal length with maximum apertures of *f*/3.5.

New and important features of this postwar Cinémaster are an extinction type exposure meter, built into the telescope viewfinder, and a film feed design which will accept either fifty foot rolls of all standard double Eight stocks or a special spool containing thirty feet of single Eight footage. Camera speeds are sixteen, twenty four and thirty two frames a second, with the focal plane shutter operating at one thirtieth of a second exposure at standard speed.

Tripods available

Frank C. Zucker, of the Camera Equipment Company, 1600 Broadway, New York 19, N. Y., recently announced the availability of Professional Junior tripods to the civilian market. These sturdy, lightweight tripods that have done duty on all battle fronts are extremely popular. Their fourteen and one half pounds make them equal to all tripods in the field, and their design, with replicas of professional studio tripods, makes them extremely serviceable. The unique tip head allows the filmer to shoot almost directly at the ground, as well as into the sky, with a full command of the entire horizon.

Kodak's war work

The full magnitude of the Eastman Kodak Company's contribution to the recent war effort is only now beginning to appear in various press reports. The share of that company in the work on the atomic bomb was a spectacular performance. But its manufacture of photographic, cinematographic and optical military necessities was of large size and importance. Work on explosives of an important nature was also confided to Eastman.

Eastman's share in another project—the super-secret proximity fuse—was basic, be-

[Continued on page 450]

What's ahead in CINÉ-KODAKS?

YOU put the questions—

Q. When will Eastman movie equipment be generally available?

A. We don't know—definitely. Ciné-Kodaks and Kodascopes will return as fast as we can make the transition to peacetime production.

Q. With prewar models coming first?

A. Of course. The equipment we were making for you at the opening of the war, or have been making for the armed forces, can most readily be supplied to you.

Q. Such as . . . ?

A. Such as the outstandingly popular Magazine Ciné-Kodaks.

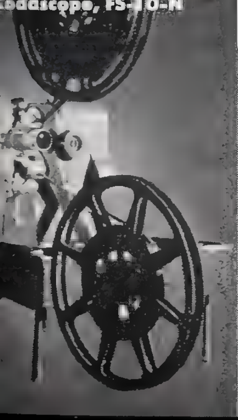
Q. And new equipment?

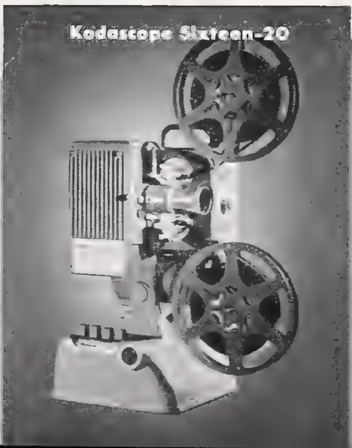
A. First off—the new Kodascope Sixteen-20 and the Sound Kodascope FS-10-N, introduced for military and essential industrial and educational purposes—and now in rapidly expanding production. Then other new cameras and projectors, both 8mm. and 16mm., with features and at prices that will win your immediate approval.

Q. How about film?

A. See the back cover of this issue of *Movie Makers*—then see your dealer!

EASTMAN KODAK COMPANY, Rochester 4, N. Y.


odascope, FS-10-N


Kodascope Sixteen-20

Magazine Ciné-Kodak Sixteen

Magazine Ciné-Kodak Eight

Kodak

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2 **Compact.** Carries its own reflector. That makes for greater portability.

3 **Fits into any lamp socket.** That means greater versatility, greater flexibility in use. (Can be used in regular lighting equipment.)

4 **Top reflector efficiency always.** Dust can't get at the G-E R-2 reflector to cause loss of light. This means more light in the picture area.

NOW AVAILABLE!
Plenty of
G-E Projection Lamps

Get the lamp you need and a "spare" for emergencies. See your dealer.

G·E PHOTO LAMPS
GENERAL ELECTRIC

BUY VICTORY BONDS AND HOLD THEM

Washington film news

[Continued from page 418]

for the drive. All the pictures are hard hitting, and they should successfully convey the "They Finished Their Job—Let's Finish Ours" theme of the Victory Loan.

A unique feature of this loan drive is the enlistment in it of the Agricultural Extension Service of the Department of Agriculture. This organization, with its large regional, State and county staff, will work with War Finance Committee State chairmen in booking films and getting audiences out to see them. A large effort is being made, in this drive, to increase the number of farm and rural bookings, and so to offset the loss of bond sales from depleted war plant personnel.

Filming a farce

[Continued from page 427]

knew that I had to use only two rolls of film, leaving the third roll for titles, second "takes" and super closeups. Film may be more plentiful by now, but I still think that this is a good way to budget a script.

On the night before shooting, I took my camera and walked through the house, spotting views and angles according to the script. This planning was very helpful, and it eliminated the waste of valuable time in filming.

When all members of the cast had arrived for the shooting, we had a short roundtable conference. I showed them the script sheets, explained the story and the type of acting that I expected from each of them. My job was to direct, handle the camera, set up the "props" and control the flood lights! It certainly kept me busy for two evenings. That is another reason for saying that filming a farce is serious business.

Here are a few details of our shooting procedure. After every scene had been explained to the cast, I asked for one or two rehearsals, watching closely the expressions and movements of the individuals. Since a Weston light meter was used, the number of flood bulbs varied according to the effect wanted. No. 1 floods were used in table lamps and extra lights, to brighten the backgrounds. I managed to shoot most of the scenes in story continuity. This fact made it easier for editing later on.

Restraint in acting was one important factor in building up to the full climax of a "gag." Here I may suggest that directors of amateur productions follow the script as closely as possible, not letting a member of the cast run wild by saying, "Oh, let me do this. It will be so funny!" In nine out of ten cases, it will look silly on the screen, but never funny.

The "artist" and his wife "lived" two lives in *Bohemian Baloney*. In the beginning and end of the movie, both look, act and dress like "regular" people. But, when they put on Bohemian airs for the prospective buyers of paintings, their physical and mental makeups were completely changed. The husband became a high strung, temperamental artist and his friendly dispositioned wife was shown in the movie as a sophisticated partner. The parts of the two buyers were played by two people who just are *not* that way in real life.

As the story goes, the whole living room had to be transformed into an art studio, all from the time of the telephone call to the moment when the buyers arrive. This fast moving transformation was achieved by showing the artist starting to clutter up the living room with sketches. The change was completed behind the scenes on the next morning, when I moved about setting up sketches and paintings, so that not a single square foot of wall space was seen on the second evening when we continued our shooting. We still get a big laugh when we think of our living room cluttered for the two days, and of how we held our breaths, hoping that no one else would come to call on us, besides our "buyers" in the cast. It certainly looked a Bohemian mess.

I always believed in giving my films titles that would "stick" and be as much a part of the film as the movie itself. Captions like *Our Trip to the Sea*, *Our Vacation to the Rockies*, I could never digest. I prefer these that I used in the last ten years: *Two Rockyteers*, *Slab Happy*, *Western Days and Knights*, *It's West Again* and *Michigan Sunset Serenade*.

Bohemian Baloney was finally selected for its double meaning, its eye appeal and as the best expression of the theme of the movie.

While handling photostats in my profession, I noticed that, when these were held against the light, the black backgrounds turned into a rich gray and that the whites were so much more translucent and brilliant. This observation furnished the idea of making the *Bohemian Baloney* titles by this method. On one large sheet of drawing paper, I drew all my titles double the size needed for my Eastman titler. I then had one reduced photostat negative made. This I cut to the individual titles. On the main titles, I used opaque color for putting shadows on one side of the lettering. With the photostat held against the light, the effect was pleasing. Brilliant white, rich gray and solid black shadows gave a kind of third dimension.

The titles were placed in standard fashion on the titler, except that I placed my flood light in the back, for rear projection. To keep the flood light from spreading past the title, a larger piece of cardboard was placed over the title itself, with a square cutout to exhibit the caption. My logic for such unorthodox procedure is this. The actual, white light source is filmed, and not reflected light, bounced back from the title. Very few titles were used, since the action was largely self explanatory.

Editing *Bohemian Baloney* was a comparatively easy task, since most scenes had been taken in the order of their continuity. The only problem was timing. It is a fact that comedies must be edited to hairline action, not to lose the spirit.

Since *Bohemian Baloney* has been projected to our own critical St. Louis Amateur Movie Club and as it finally crisscrossed the United States, for showings and honors, let me conclude with my tongue in my cheek and say, "Filming a farce is serious business, but, gosh, wasn't it fun!"

Practical films

[Continued from page 428]

January 9 of next year, and the Chicago première will be given January 12. One lecture is offered each week in each place. The schedule calls for active travel.

Associated with Mr. Bryan in filming the pictures presented in the lectures were Jules Bucher, William James, Francis Thompson and Kenneth Richter. They exposed some 50,000 feet of Kodachrome, which gave full freedom in very selective editing. Of this total, about 35,000 feet were shot with two Ciné-Kodak Specials and the rest with a Filmo, having a turret mount. Mr. Bryan was true to the methods of good filming, for he reports that Bell & Howell special tripods were used for practically all the scenes and that very few "pans" were made.

More than 12,000 feet of Kodachrome were shot in interior scenes, as Mr. Bryan made a particular effort to record South American family life. Four large reflectors, a dozen Photofloods, several 200 foot extension cords and a converter, for reducing 220 volt current to 110, were carried. The reflectors also served outdoors, in directing the intense tropical light. The lighting apparatus was transported in two lightweight fiber suitcases, adaptable for air travel.

After Mr. Bryan has used this very large amount of South American footage in his lectures, it will be made into a series of short subjects, with added sound tracks, for use especially in elementary schools. Mr. Bryan, whose address is 291 West 12th Street, New York 14, N. Y., will furnish details of the lectures and the later availability of the

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MEXICAN LASS

Tina, A Girl of Mexico, a 16mm., color, sound on film picture, 600 feet long, is the story of an average Mexican family in the mining town of Taxco. Produced by Frith Films, Box 565, Hollywood 28, Calif., the picture is not the Mexican family as seen by the curious tourist, but the family, as Mexicans really are. Throughout the story, the Mexicans show humor, Tina and her father enjoy life and all go about their tasks with a quiet dignity and graciousness that are truly Mexican. The film is especially good for classroom showings, bringing understanding of our neighbors to the South. It contains many fine shots of the market places, homes, beauty spots and the general appearance of the little mining city, which, contrary to expectation from such communities elsewhere, is filled with rare charm.

INSTRUCTIONAL FILMS

The Department of the Interior's Bureau of Mines, through its film division, has recently published some interesting figures. In 1944, 1073 new reels were added to the Bureau's film division, making the total more than 10,000 reels. According to Dr. R. R. Sayers, director, this is the largest and most complete collection of its kind in the world.

During the past year, more than 8,000,000 persons attended the 95,000 separate showings of Bureau of Mines films. The showings are not confined merely to domestic groups, but have been screened in England, Canada, Mexico, Australia, China, India and a number of South American countries. One of the major uses of the pictures has been in the rehabilitation program of the United States armed forces, in aiding veterans to discover proper vocations with future possibilities.

The Bureau is contemplating the production of a series of films depicting the mineral industries of many of the States of the nation, which will be in great demand by schools and colleges in vocational guidance programs.

CHINESE FILMS

China's first official government films have just been produced; they are available for public showings from the Chinese News Service, 30 Rockefeller Plaza, New York 20, N. Y. The footage was shot by Warren Lee, a Chinese cameraman attached to the Ministry of Information, in China. It constitutes the first of a series of films, to be available shortly.

The present films include *The Road to Victory*, showing the almost insuperable supply problem and its solution through building the Stilwell Road; *The Voice of China*, giving the aspirations of the people, now that the burden of war is being lifted from the Good Earth; *China's Pattern for Peace*, a new design for living, brought out of the privation of war and the necessity for production; this pattern has been used in industrial cooperatives, which offer hope to destitute millions.

Boy Scout camp filmed

[Continued from page 429]

to join in the Scouts' camping trip comes to nothing.

But Butch is a lad of stern, if undirected, vigor. He and Whitey will go camping on their own! The State Park is free to everybody, and a blanket roll and some canned goods are all the preparation and training that any one needs. In their subsequent adventures near the Scout camp site, they find that successful camping is quite different. Their fires won't light and the food stays cold. Their ramshackle "pup tent" is insecure, leaks in the rain and, finally, blows down. They are both greenly ill from bravado experiments with stolen cigarettes. Finally, Butch is rescued from drowning by one of the Scouts, and, in a heart warming climax, he and his pal, Whitey, accept the fellowship of Scouting.

The sequence on the cigarettes would, I think, be reasonable among any group of boys. But here, in our Salt Lake City locale, it has particular significance. For the majority of our citizens are Latter Day Saints (Mormons), and one of the tenets of their church holds that it is not wise to eat or drink anything which is injurious to the body. This tenet is stressed strongly in Mormon training, hence it seemed only right to accent it in our film of a Mormon sponsored troop of Boy Scouts.

This, then, was my story. Getting it successfully on film was quite another. Now, I certainly do not mean to claim that *Worth Scouting For* was beset by unusual difficulties. Problems seem to arise in any elaborate filming effort. But I did learn a few lessons, and, perhaps, my fellow amateurs may benefit by a recital of them.

One thing to remember is that the more people in your cast, the more headaches you'll have. *Worth Scouting For* had a cast of about forty; so, draw your own conclusions! I overcame this difficulty, to a large extent, by confining most of the action to the principal characters. The rest of the troop was used largely as atmosphere and background.

Another very important thing is to secure, beforehand, definite assurance that, once you have embarked on the production, your actors will not get tired and quit before you have finished. You cannot be too careful on this score, as you will see when I tell you of an incident. I took what I thought was ample precaution, but look at what happened!

I went (five years ago) to Scout headquarters and outlined my plan. After receiving official blessing and ascertaining which was the best disciplined troop in full uniform, I presented myself to the leaders. They indorsed the idea and agreed to cooperate to the limit. Next, I met with the troop, and the proposition was put to them with the same results.

After meeting with the troop several times, to become familiar with the boys, I cast the picture and started shooting. Everything seemed to run smoothly enough, and the city scenes in the story were safely recorded on film. But, after the move to camp, I ran into plenty of trouble.

The boys were so uncooperative that I became alarmed. Then I heard grumblings from some of the leaders and parents who had taken the boys to camp. Well, to make a long story short, they refused to cooperate further and I was left with what film I had exposed as a souvenir. And so, when I suggest that you make doubly sure, before you start, that your actors will go through with it to the end, you can see that I speak from experience.

That was five years ago. Since that time, I have been approached often on the subject of making a Scout picture, but I have always shied away from it. Finally, while I was showing movies at a Scout banquet, I was approached by the Scoutmaster in charge, and I had a chance to tell him the whole story. He insisted that, if I would revive my project and use his troop, he would personally guarantee the necessary cooperation. He was so insistent that I did revive it, as you can see; but you can be sure that I took nothing for granted about cooperation. I not only assured myself of ultimate cooperation from headquarters, the boys, the Scoutmaster and the troop committee, but I got approval from the Mormon bishopric which sponsored the troop.

Some authorities even wanted to provide part of the money for film and other expenses, but this I would not let them do. By meeting the expense myself, I could continue the project, and there would be no question about ownership of the film. Here is another good thing to remember: joint ownership leads to nothing but trouble. Then, too, if you want to accomplish anything, you cannot have more than one person giving orders. If you do, you will probably end up by filming everything but what you really want. By having it all settled beforehand that I would have complete charge of everything I was able to avoid trouble.

The present picture was started in July, 1944, and was completed in time for the big Scout banquet during Scout

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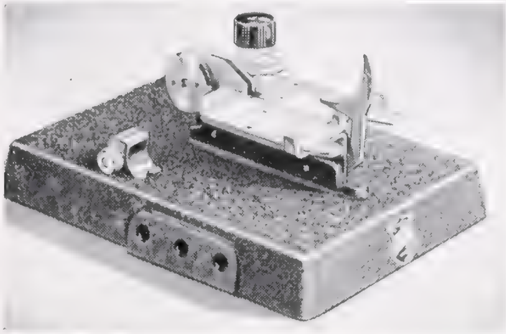

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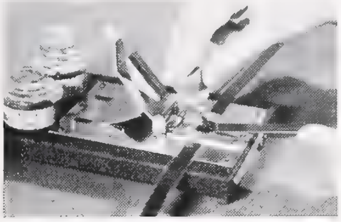

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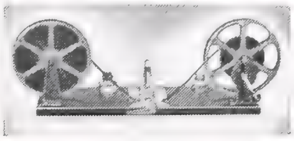

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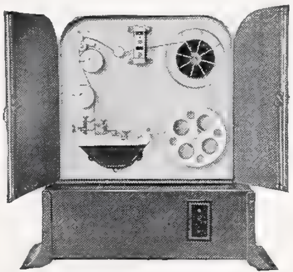

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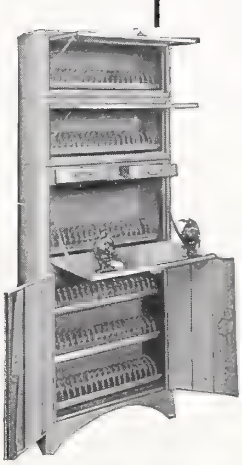

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Week in February of 1945. Practically every weekend in July was devoted to filming, as well as eight full days in August when I, to all intents and purposes, became a member of Troop Nine and went to camp. The boys cooperated wonderfully. It was a real sacrifice for them too, because boys, who have been looking forward all summer to going to camp, would much rather be fishing, boating, hiking and a hundred other things than standing around waiting for their part in a scene.

In appreciation for their sacrifice, I made it easy for them, by grouping my shots, so that, as far as possible, the troop scenes would all be filmed at one time. I did the same thing with the scenes of "Butch" and "Whitey" except where they appeared in connection with the troop. This plan saved work and trouble. In fact, it was the only way in which I could accomplish the huge task that I had set out to do.

The job of editing was so arduous that it almost made me wish I had never made the picture. Here again I was able to save effort by putting together first all related scenes and then editing them into preliminary fifty foot sections. Then, and only then, did I use a 400 foot reel and actually build the picture. What a job! It's no wonder there are so few completed movies in amateur hands.

I had my reward for all the hard work at the première and banquet in the Ward (or church parish) which sponsored my troop of movie actors. Then I was entirely sure that *Worth Scouting For* was worth working for.

What's in a sound?

[Continued from page 431]

cloth, to form quilts, and mounted on folding screens, providing portable sound conditioners. Broadcast studios use rock wool behind pressed wood board which has been drilled with numerous holes. The holes form an attractive design and also permit a certain amount of sound to pass through to the rock wool where it is absorbed. Of course draperies, tapestries, rugs and padded furniture all assist in sound absorption.

More often the projectionist has little control over the room. It may not belong to him or it may be that his wife has prior decorative rights. Under these conditions, you have to get the most out of the materials at hand. Proper placement of the loudspeaker is of first importance. It should be above your group and directed toward the last two thirds of the audience. When it is so placed, the bulk of the sound strikes the audience directly.

For acoustical reasons this placement is advantageous, since normally the audience absorbs sixty percent of the total sound absorbed in an audi-

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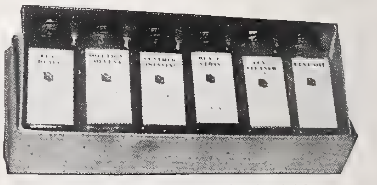

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torium. Hence, a minimum of volume is necessary and a minimum of sound is left to reverberate about the room, causing distortion.

If your loudspeaker has an open back, another problem is present. Sound from the rear of the unit will travel to the wall behind it and *then* be reflected to the audience. Due to the greater distance traveled by this "back sound," it will reach the audience a fraction of a second after the initial sound. The difference in time between these two sounds may not be great enough to cause an actual echo, but distortion and jumbling will result.

The solution is to choose speakers with little or no rear radiation or to place sound absorbing materials on the wall in question, or otherwise behind the speaker. (Do not try to enclose the rear of a speaker *designed* with an open back, as a muffling and "barrel" effect will result).

When acoustic conditions are poor, your tone and volume controls can be called into action. Volume should be no louder than necessary for all in the audience to hear without strain. If understandability is more important than quality, the higher and lower frequencies can be sacrificed. Telephone laboratories determined years ago that notes below 300 cycles add very little to the intelligibility of speech, but they require much power. If your equipment has dual tone controls, the settings that attenuate both highs and lows will probably best combat accoustic conditions that are too "live." On single tone controls, a position between middle and high should be best. Actual test and experiment "on the spot" will give the exact answers.

If you have a choice of rooms of about the same accoustic conditions and your group is small, it is wise to use a small room. By keeping extraneous noise, such as projector mechanism and street traffic sounds, at a minimum, you will be able to use lower volume levels, your audience will have less difficulty in concentrating, and greater enjoyment and appreciation will result.

Amateur's luck

[Continued from page 432]

block full of marching sailors, marines, nurses, Waves and Wacs, all swinging down the road in perfect rhythm to martial bands. General Wainwright was the theme and hero of it all. He was in camera view, all the time.

Finally, I glanced around into the room behind me. There, to my amazement, was our Mayor with General Wainwright, having light refreshments in the Mayor's Chambers. Here was the climax to a wonderful day. But my camera whispered, "Pal, pack up. I'm out of film!" The parade was over.

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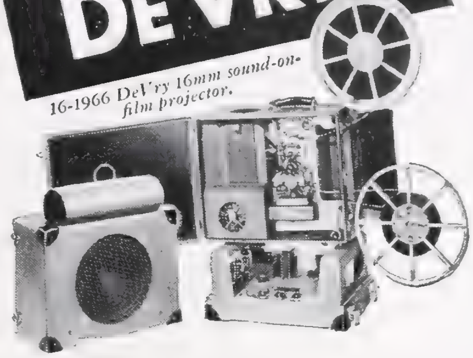

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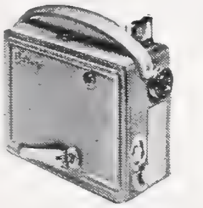

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Movies and 'buzz bombs'

[Continued from page 433]

tracks inclined to the horizontal, so that the bomb would be fired at a slight upward angle. Beyond the end of the track, the cart would fall away, and the jet propulsion engine on the bomb would take over and propel it. Marks were painted, in order that the distance along the track could be measured on the film. The timing marks in the camera gave the time; thus, velocity could be calculated by dividing the feet travelled by the time taken.

Two high speed motion picture cameras were mounted on "pan head" tripods, on top of a camera tower, especially built to get a clear view of the take off track. Field telephones were strung, to connect the cameraman with the launching crew, so that the cameras could be started just before the bomb was launched. Since it took only seven seconds for 100 feet of 16mm. film to pass through the camera, it was important to time the start of camera and bomb accurately. The high speed cameras cannot be stopped, once they are started with film in them, or the film will jam and the camera may be wrecked. To get the camera up to speed, a two second head start was required before the rockets were ignited.

To keep the bomb in the picture area, the camera had to be moved in a panorama. To follow an object moving as rapidly as the bomb, which attains a speed of more than 200 miles an hour in two seconds, requires a steady and experienced hand on the tripod handle.

The day of the first launching arrived, and all equipment was in working order. Upon prearranged signals, the cameras were started, the rockets were fired and the bomb was launched. But it was immediately evident that something was wrong with its action.

Anxiously the engineers awaited the development of the high speed camera film. If it should show what was wrong, perhaps the error might be corrected. At last the film was ready for projection. It was shown and carefully analyzed. It was found that the launching velocity was lower than that required for proper operation. But what was at fault? The film was projected again, and again the bomb took off on the screen, fifty times more slowly than in actuality. Every action was closely scrutinized.

"What was that?—Did the blast from the forward rockets actually strike some obstruction?—Let's see it again!"

Still another time, the high speed film was projected. All was quite plain now. The thrust of the forward rockets was not being utilized fully. The blast from these forward rockets struck the heads of the rear rocket tubes.

Could this fault be corrected? Yes—easily. A few days later, another bomb was launched, but this one was fired with all the rockets in the rear. This time, the bomb flew straight and fast, and it held its course accurately. And this time, when the film was projected, the high speed cameras told a different story. Velocity was up to calculated value. Flight was true and straight. The 16mm. camera had saved weeks of uncertain experiment and valuable equipment.

This incident represents only one of the many tasks in which new methods of analysis and design are possible with cinematography's aid. The Photographic Engineering Branch is finding ever widening fields of application for its searching camera lenses.

LIFT AND LOOK

A good final check in your splicing routine is to make sure that the scraped end of the film is absolutely clear of all emulsion particles. This is best done simply by lifting the scraped end (still in the splicer clamp) up and away from the scraping surface. Only in this way can a clear view through the exposed base be obtained.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF MARCH 3, 1933.

OF MOVIE MAKERS, published monthly at New York, N. Y., for October 1, 1945.
State of New York.
County of New York, ss.

Before me, a notary in and for the State and county aforesaid, personally appeared Roy W. Winton, who, having been duly sworn according to law, deposes and says that he is the editor of MOVIE MAKERS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Amateur Cinema League, Inc., 420 Lexington Avenue, New York 17, N. Y.; Editor, Roy W. Winton, 420 Lexington Avenue, New York 17, N. Y.; Managing Editor, none; Business Managers, none.

2. That the owner is: Amateur Cinema League, Inc., 420 Lexington Avenue, New York 17, N. Y.; Membership corporation with no capital stock. President, Stephen F. Voorhees, 101 Park Avenue, New York 17, N. Y.; Vice President, John V. Hansen, The Shoreham, Washington, D. C.; Treasurer, Ethelbert Warfield, 49 Wall St., New York, N. Y.; Secretary and Managing Director, Roy W. Winton, 420 Lexington Avenue, New York 17, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as a trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as stated by him.

ROY W. WINTON, Editor.

Sworn to and subscribed before me this 4th day of September, 1945. (My commission expires March 30, 1946.)
MARIE SIPP, Notary Public.

Kodak chairman was great leader

THE career of Frank W. Lovejoy, chairman of the board of directors of Eastman Kodak Company since 1941, came to an end with his death on September 16, in Rochester, N. Y., after an illness which began early in 1944. He was seventy three years old.

For forty seven years a member of Kodak's staff, he began his relationship with that company as superintendent of the celluloid department, in the then six year old Kodak Park plant, at a salary of eighteen dollars weekly. His previous business experience, following graduation as a chemical engineer from Massachusetts Institute of Technology, had to do with sugar refining and soap making.

Frank W. Lovejoy, late chairman of Eastman Kodak board

George Eastman early told his partner, H. A. Strong, that "Mr. Lovejoy is taking hold fully as well as I expected. He may turn out to be a very valuable manager." Events justified this prophecy completely. With a first promotion to assistant manager of Kodak Park works, Frank Lovejoy went on to become plant manager, general manager, vicepresident and director, president and, finally, he held the senior Kodak position of chairman of the board of directors. This steady advancement came from Mr. Lovejoy's chief characteristic, a capacity for hard and sustained work. While he was engaged in unremitting labor for many years, he found time to add two other elements of success—a broad grasp of business in general and a very warm and human approach to every problem. He always saw things in terms of people.

Mr. Lovejoy had the modesty and self effacement that are often found in men of great effectiveness. His many benefactions were given quietly, and he preferred to put others in Kodak forward when honors were to be received. But

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Fortunately we are not facing any reconversion problems, because during the war years we were exclusively engaged in producing photo-lenses for our Government.

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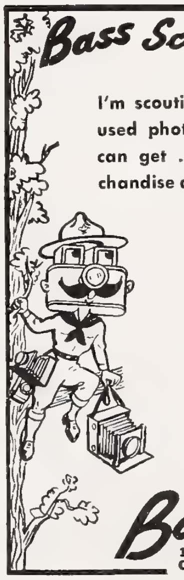

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there came to him many recognitions of his high standing. He was a former vicepresident and director of the National Association of Manufacturers; a life member of the corporation of Massachusetts Institute of Technology, a trustee of the University of Rochester, a trustee of the Rochester Chamber of Commerce, as well as a member of the boards of banks and clubs. He had degrees from Colby College, St. Lawrence University and Lawrence College. He belonged to many scientific bodies.

In Frank W. Lovejoy, Kodak loses a great chief and one more of the small group of executives who joined George Eastman many years ago. Knowing the value of Mr. Eastman's traditions, Mr. Lovejoy was at the senior policy post of his company or was its senior administrator, as president, in a period in which many new methods have been instituted. He respected the past, but was never afraid of the future. Therefore, he was a brilliant leader.

New Kodak head

PERLEY S. WILCOX was elected chairman of the board of directors of Eastman Kodak Company at a board meeting on October 16. He has been a vice chairman of the board of Kodak and chairman of the board of the Tennessee Eastman Corporation, which post he will retain. Before taking charge of the latter corporation after the First World War, Mr. Wilcox held important posts at Rochester with Kodak, where he developed important industrial methods for Eastman.

At the same board meeting, four new vicepresidents were chosen. They are Ivar N. Hultman and Edward S. Farrow, assistant general managers; James E. McGhee, general sales manager; Edward P. Curtis, recently a major general in the United States Army Air Forces and, before the late war, motion picture film sales manager for Kodak. Messrs. Hultman, Farrow and McGhee were assistant vicepresidents. In his new position, General Curtis will extend his former functions.

Editing for a new era

[Continued from page 437]

war future for emphasis. How will what happened in 1945 influence later years?

The long and critical process of looking at footage—footage—footage is still going on in the Castle editing rooms. Advance information about what will finally be included is not yet to be had, because none of that footage must be overlooked. The work of selecting from the newsreels, that began in September, will end in time for the 1945 News Parade to be available a little before December. When the 1945 Castle offering appears, it will have behind it an amount of historical thought, editorial decision and just plain hard work that every personal filmer will understand, because he, too, has made real movies out of raw material, and he knows what film editing means.

Amateur clubs

[Continued from page 436]

gathering at their suburban home at Hope Ranch. A brief business session preceding the picnic returned the following to office for the club's second season: Clarence Rouse, ACL, president; Dr. Roy Moore, vicepresident; Mrs. Charles Boggio, secretary treasurer. Aiding them on the board of directors are Ronald Beale, ACL, and Mr. Jouett. Dr. Homer L. Shantz, botanist and conservation authority, presented the screen program of wild life films.

Guests at Milwaukee Members of the Metro Movie Club of River Park, ACL, in Chicago, were early fall guests of the Amateur Movie Society of Milwaukee, ACL, where they presented the following film fare: *Schwaben Picnic*, by William Thumann; *Battle of the Bangboards*, by Theodore Shaw; *Sunday Afternoon Safari*, by Arthur H. Elliott, ACL, president of the Metro unit. During the summer, AMS was the host club at the third annual picnic of the Lake Shore Movie Makers, held in Milwaukee's Jackson Park. Visiting Wisconsin groups were the Kenosha Movie Makers Club and the Ra-Cine Club, of Racine.

Toronto carries on Meeting the first and third Thursdays of each month, the Toronto (Ont.) Movie Club opened its 1945-1946 season early in October with a gathering in the auditorium of the city's Central Library. Wilfrid W. Prissick has been chosen president of this veteran Canadian unit, aided by R. J. Britton, vicepresident; A. R. Croft, ACL, secretary treasurer; Bert Helling, program director; Harold Berk, ACL, membership convenor; H. C. Elliott, ACL, social convenor; J. S. Grassick, editor of *Shots and Angles*, the club's bulletin. Serving with them on the board of directors are Mrs. D. M. Campbell, ACL, R. Keith Lawrence, ACL, Roy Campbell and Squadron Leader J. R. Beale, RCAF. R. Williamson, jr., ACL, is in charge of the continuity committee.

Blue Room for Brooklyn Members' films were the order of the evening at the first fall meeting of the Brooklyn Amateur Cine Club, ACL, gathered in new quarters in the Blue Room of the city's Hotel Bossert. Seen on the club's screen were *Puerto Rico*, by Jack Glasson; *Vacation Reflections*, by Arthur Gross, ACL; *VE Day Celebration*, by Charles J. Ross, ACL, and Irving Gittell; *Truly Yours*, by Charles Benjamin, ACL; a film for clinical analysis, by John Manfrin. Frank E. Gunnell, FACL, of Staten Island, was the club's guest at a later meeting, for a screening of his Ten Best winner, *Baie St. Paul*, followed by *Surprise Party for the Doctor*, by Samuel Luskin; *Air Currents*, by Francis Sinclaire, ACL, and *World's Fair*, by John Larsen.

Peoria ballots The entire board of officers of the Peoria (Ill.) Cinema Club was returned to office for the season of 1945-1946, as follows: C. W. Gustafson, ACL, president; Carl Koch, vicepresident; Robert Burget, secretary; David Burns, treasurer. *Fishers of Grande Anse* and *Fluffy, the Kitten*, from the League's Club Library, were screened at recent Peoria gatherings.

New York Eights Baby films were the featured fare at the opening meeting of the season for the New York 8mm. Motion Picture Club, gathered in the city's Hotel Pennsylvania. John Hefele, ACL, led off the program with *The Greatest Man in the World;* he was followed by D. F. Van Cort, with *Mud Pies*, and Joseph F. Hollywood, FACL, with *The Royal Family*. *Day Line Days*, by Brittin Boice, and *The Problem*, by Mr. Hefele, rounded out this program. At a later gathering, the New York Eights took a judicious look at what they familiarly call "quadruple eight" footage, in *Sunstruck*, Honorable Mention winner by George Mesaros, ACL, and *In His Own Judgement*, 1944 Maxim Award winner by Joseph J. Harley, FACL.

Chicago quarters Meeting now on the first and third Thursdays of the month and in new quarters at the Lyon and Healy concert hall, members of the veteran Chicago Cinema Club, ACL, got off to the season's start with a screening of 2000 feet of 16mm. film by Willa T. Doubson about China, Japan and the Philippines before the war. Later CCC programs have presented *Springtime in California* and *Wedding of the Flowers*, by Leon F. Urbain; *Guatemala, Land of Smiling Faces*, by Dr. Charles A. Cameron; *A Trail's Tale*, by Jerome S. Franks.

Albany active *Capturing Autumn Color on Film* was the subject of a first meeting discussion led by Helen Welsh, ACL, for members of the Amateur Motion Picture Society of Albany, ACL, in New York State's capital. *Round the Calendar in the*

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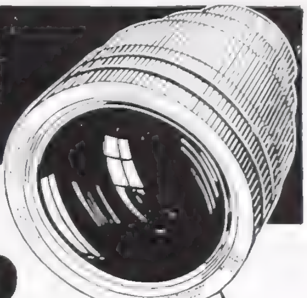

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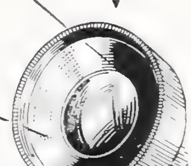

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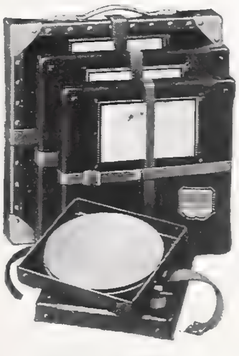

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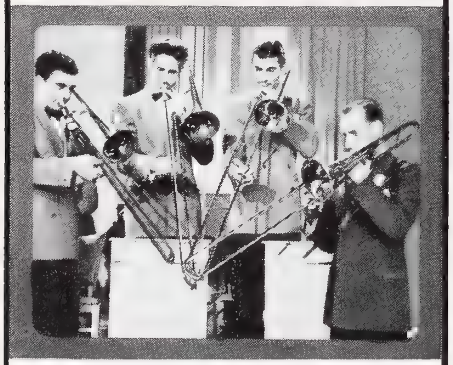

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Garden, by Miss Welsh, was the feature film used in demonstration of her points, backed up by pictures from William Canaday, Fredericka Voorhaar, ACL, William Wright and Charles Creamer, ACL. Frank Mantica was in charge of the group's second seminar, on *Titles, Why and How*, also illustrated by screenings of selected members' films.

Niagara announces New committee appointments for the coming club season have been announced by Raymond Forden, president of the Niagara Cinema League, at Buffalo, as follows: Clifford Hammond, programs; Michael Sheehan and Kenneth Hadley, membership; Clayton Backus and Philip Moses, club library; Edward Gensler, purchasing; Edward Smith, contests; Milford Bauer, properties; Mary Todd, publicity. Members' films of the club's summer picnic were featured at the unit's first meeting in the Buffalo Museum of Science.

Kenosha to Chicago Members of the Kenosha (Wisc.) Movie Makers Club journeyed last month to Chicago as guests of the Metro Movie Club of River Park, ACL, where they presented the following program of members' films: *Dad and I Took a Walk*, by William W. Vincent, jr., ACL; *The 22nd Letter*, by Lewis Rasmussen, ACL; *Acrobats*, by Harold Andrews, ACL; *In Old Mexico*, by Emery S. McNeil, ACL. Officers for the Kenosha unit's current season are Eldon Voelz, ACL, president; the Reverend Edwin Jaster, ACL, first vicepresident; William Kroer, ACL, second vicepresident; Mrs. H. Long, treasurer; Mr. Andrews, secretary.

News of the industry

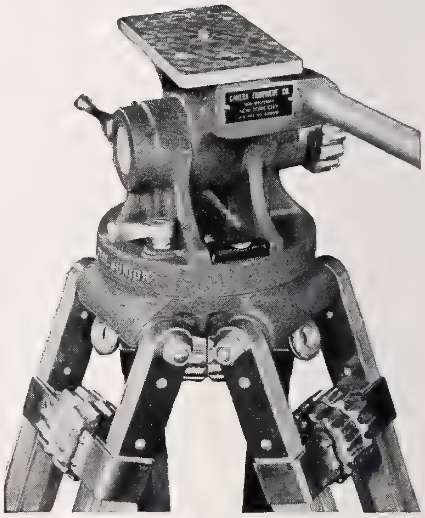
[Continued from page 438]

cause the Kodak Camera Works, aided by other related Rochester units of the company, was the only manufacturing plant that made all the main elements of the entire fuse, with the exception of radio tubes. It is also the only plant that will continue with the project, now that the war has ended.

The proximity fuse's job is to make a shell explode at or near a target. It performs this task because it contains a complete, miniature five tube radio sending and receiving set and a wet cell battery, to provide power for the radio, together with a number of safety devices. In its part of the production of this important device, Eastman used one million man hours in tooling for manufacturing batteries, before any had been made, and when failure might have resulted.

Under the leadership of the United States Army Ordnance Department, important concerns were associated with Kodak, such as the Radio Corporation of America, the National Carbon Company, Crosley and Sylvania, in this proximity fuse enterprise. Others that worked on the same project included Philco and Emerson in the radio field.

The proximity fuse has been credited in the statements of prominent Britons with having saved London from the V-1 bombs. It was also a major factor in the defeat of the last German counterattack in Belgium and it enabled the United States Navy to approach Japanese held islands, in spite of hostile airplanes. The radio tubes used in this military device will, it is expected, be employed in postwar "walkie talkie" miniature sending and receiving sets.



Professional Junior tripod of the Camera Equipment Company

New Official owners Official Films, Inc., has been purchased by a syndicate headed by George A. Hirliman and Harry J. Rothman, officers of International Theatrical and Television Corporation, together with Aaron Katz, now president of Official Films, Inc., whose offices are located in New York City.

Leslie Winik, president of Official Films before the sale, will leave that company and enter the producing field, specializing in the production of "musicals" and entertainment films. Phineas T. Bluerock, sales manager for Official Films for the past six years, will retain that position with the new organization.

Coated optics The Wollensak Optical Company of Rochester, N. Y., announces that it will now include lens coating in the production of all its cine, still, wide angle and telephoto lenses. Lens coating, which reduces flare, increases transmission of light and steps up contrast, has been added as standard on Wollensak products since the end of the war. Acting not as a corrective for defective lenses, but to make good lenses more effective, the coating is an additional service to filmers.

Kodak and V-Mail With the cessation of the Eastman Kodak Company's microfilming V-Mail stations at New York City, Chicago, San Francisco and Honolulu, in October, the end came to a photographic service which Eastman rendered and which was exceedingly popular. Stations operated by that company for V-Mail purposes in Brisbane, Australia, London, Cairo and Wellington, New Zealand, closed earlier. The service was inaugurated in June, 1942, as an outgrowth of the Recordak system which Eastman developed in prewar years for business use. Eastman provided the first skilled personnel, as well as the V-Mail basic equipment.

Surplus disposal The United States Surplus Property Board announced recently that motion picture film subjects and projectors, which were used in the war by the Army, Navy and other governmental agencies, will, when they are no longer needed by the Federal units, be made available at very low cost to schools which are unable to buy these supplies at regular commercial prices by reason of small budgets, but that are provided with facilities and manpower to use the cine goods effectively. It was announced that schools which had the funds to buy these articles from regular dealers would not be permitted to purchase from government surplus. It is believed that the number of surplus projectors will be small. In the war, the Army ordered 17,000 of them, the Navy 14,000 and the Army Air Forces 9,000. But many of the 40,000 total were destroyed in action, captured or were worn out in service.

Good will gesture The Victor Animatograph Corporation, Davenport, Iowa, has a small gold sticker designed to increase interest in the 16mm. industry by capitalizing on the good will of ex-service men, but otherwise non-commercial in character, which is being supplied to distributors and dealers in 16mm. equipment.

The sticker has a picture of the honorable discharge button in one corner; its text reads, "Ask the man who wears this what 16mm. sound films have meant to him in teaching, training and entertaining!" It is intended for use on letterheads, statements, invoices, literature and envelopes, to reach large numbers of persons. Victor will supply the stickers on request without cost.

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of motion picture sound equipment, announces plans to utilize trailer housed sales demonstration units, to reach isolated communities better in the sale of DeVry motion picture goods. The trailer units will be equipped to give "on the ground" demonstrations of all types of audio visual teaching and training units to schools, theatres and business. The equipment includes heavy duty, professional theatre projectors, semi-portable and portable 35mm. sound on film projectors, 16mm. portable sound on film and silent projectors, stationary and portable sound systems, slide and film strip projectors, stereopticons, microphones, turntables, projection screens and related equipment and accessories, as well as a representative library of DeVry 16mm. educational and entertainment films and DeVry Filmsets. The special trailer has living facilities for three persons. A 3,000 watt portable generator makes it independent of commercial power supplies.

Educational films In order to present the story of civilization for use in schools, John McCrory, who is head of Knowledge Builders, and Fred S. Wythe have established the Visual Education Libraries, in New York City. The new concern is releasing a series of films under the general heading of *The Story of Civilization.* A portion of the series deals with human groups, under such titles as *Fishing People*, *Hunting People* and *Primitive Farmers;* others deal with highly organized and mechanized societies. Films about economic units, physical environments, political boundaries and major inventions and discoveries of the world will follow.

The first twelve of these one reel subjects are now ready for immediate delivery, thirty or more are now in production, and the entire series is expected to require from seventy five to 125 separate reels.

New DeVry catalog The DeVry Corporation's 1945-46 catalog of 16mm. sound and silent classroom teaching films is available for mailing. The booklet contains a complete listing of all DeVry teaching and training films, available audio visual teaching aids, including DeVry's new 16mm., three purpose sound on film projector, that projects both sound and silent films, without extra equipment, and that has a separate twenty five watt amplifier and a twelve inch speaker which can be used as a public address system, indoors and out, with microphone and turntables.

Binoculars available The Universal Camera Corporation, 28 West 23rd Street, New York 10, N. Y., now offers for civilian use high precision binoculars produced for the Armed Forces.

Made in accordance with rigid Army and Navy standards, these 6 x 30 Prismatic binoculars employ all the important optical principles that have come out of the war. Coated optics and laying on magnesium fluoride by means of a vacuum process cut down reflection and increase transmission of light to the eye by fifty percent. The instruments are pressure tested and vibration tested; they have optics, individual eyepiece focusing, lightweight aluminum housings, hinged bodies and a special Vinylite covering which has proved more effective than the rubber coating formerly used in making them air and water tight.

Fairchild award Fairchild Aerial Surveys, Inc., of Los Angeles, has been given an award from the United States Army Map Service for excellence in the production of maps for the armed forces.

The award was made by Colonel L. B. Chambers, commanding officer of the map service, who especially singled out for citation the production of a group of line and photo maps for use in the Pacific operations. Ninety percent of all Army and Navy intelligence in the war came from official photographs and maps prepared from them.

Pictorial party Milton J. Salzburg, president, and Harold Baumstone, vicepresident of Pictorial Films, Inc., recently gave a cocktail party at the Sky Gardens of New York City's St. Moritz Hotel for metropolitan dealers and the trade press. An interesting cross section of Pictorial's fall releases was presented, including subjects from a wide selection of comedies, sports films and special features.

New headquarters The D. T. Davis Company, Lexington, Ky., announces the opening of new office and service space at 911 Main Street, Cincinnati 2, Ohio, under the managership of Gordon C. Godbey. Increased facilities will enable the company to serve church, school and industrial film showers on a fuller and more satisfactory basis. The company will maintain a complete service department for the repair of all equip-

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When somebody offers you a "marvelous German camera brought in by a returning soldier" at a reduced price that is higher than what you would pay at your dealer's shop for a fine American product, don't forget that one way for the Nazis to try to rebuild their evil dream is to recreate the myth that German workmanship is better than American. American cine goods have no superiors and few equals.

ment and will be able to give factory service to all 16mm. products.

Print stolen Post Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y., offers $50.00 for information leading to the recovery of a print of the sound motion picture, *Captain Fury,* stolen from the premises of the Cineshop, 3483 Lee Road, Cleveland, Ohio, which was burglarized in July of this year.

Cine-Extenar lens The Camera Specialty Company, 50 West 29th Street, New York City, announces the immediate availability of the Cine-Extenar lens, to fit most of the popular 16mm. and 8mm. cameras.

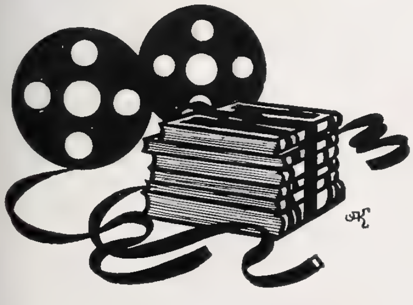
Free previews Coronet Productions, Glenview, Ill., announces a plan by which prospective buyers may view all films listed in their catalog before purchasing. The films will be sent without cost, except for transportation charges. Prints sent on this basis will naturally receive a great deal of use and wear, but only new prints are sold to purchasers.

Distributors The Camera Specialty Company, 50 West 29th Street, New York City, has been appointed wholesale distributor for Pictorial Films, Inc., also of New York City.

New Orleans office The International Theatrical and Television Corporation, 25 West 45th Street, New York City, has just announced the opening of a branch exchange office in New Orleans, to be known as the International Theatrical and Television Corporation of New Orleans. The office is located at 815 Poydras Street.

KEEP THEM STRAIGHT

Your titles may be plain and still please, but, if they are crooked, they will betray a lack of care. Each line of type should be foursquare with the frame line. Another error in home titling is found in an unsteady camera. If you want to put in real effort on your titles, begin with alignment and steadiness. When you master these, you can take up ornamentation.



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★ **Film review service** . . . You may send films to the League for criticism and review.

★ **Booklets and service sheets** . . . These are available to all members. Booklets are sent automatically, as published, to members who request them. Booklets now current are:

Featuring The Family — 34 pages
Lighting personal movies—37 pages, *illustrated*
Films and filters—31 pages, *illustrated*
Building a Dual Turntable—30 pages, *illustrated*
Titling Technique—31 pages.
The ACL Data Booklet — 30 pages.

★ **Equipment service** . . . The League advises members about necessary equipment.

★ **Film Exchange** . . . A member may list his films for temporary loan among other members and will receive in return a list of films offered by other members.

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Nov. '45

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MOVIE MAKERS
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Help for Victory Loan Drive

SOUND projectors and sound projectionists are needed by officials in charge of using movies to increase sales in the United States Treasury Victory Loan. Each community is expected to mobilize its full resources for this purpose.

If you have a sound projector, or if one is under your control, you are urged to get in touch with the State War Finance Committee, or its representative in your own town or city. If you prefer to operate your machine yourself, that fact should be made clear.

The effectiveness of 16mm. sound film in previous bond sales is emphasized in a report recently made by the United States Treasury Department. In the Seventh War Loan effort, more than thirty three million persons saw 16mm. bond drive films at 141,615 different showings. It is estimated that nearly two billion dollars in bonds were sold through the medium of 16mm. films. In the Victory Loan Drive, it is expected that fifty million persons will see the 16mm. offerings. Fifteen films have been made ready for these showings. They will be distributed by more than 450 depositories in the United States. Merriman H. Holtz, C. R. Reagan and David E. Strom are directing the national effort.

If you are in a position to serve with your equipment and your time, your offer should be made promptly to the War Finance Committee office in your community or in your State.

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

ECEMBER, 1945

25c

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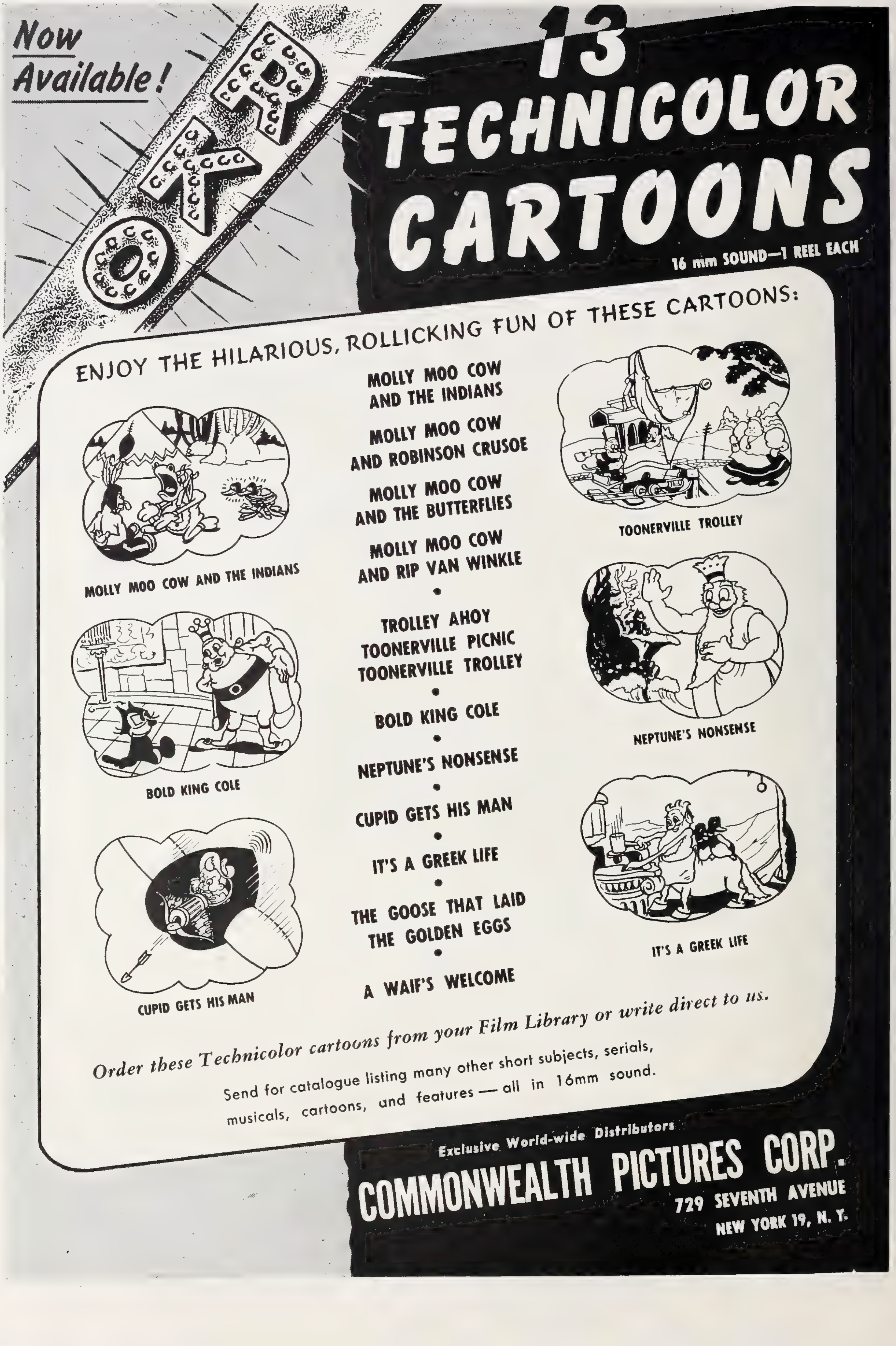

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

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ROY W. WINTON
Editor

JAMES W. MOORE
Consultant Editor

ANNE YOUNG
Assistant Editor

D. E. B. STEVENSON
Advertising Manager

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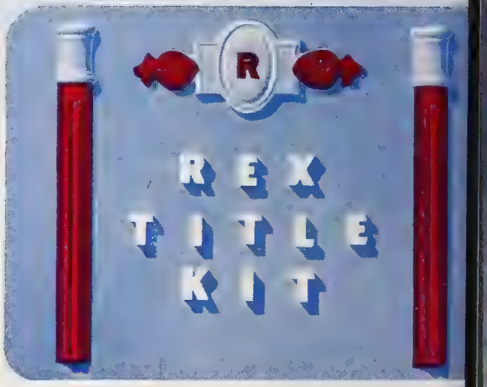

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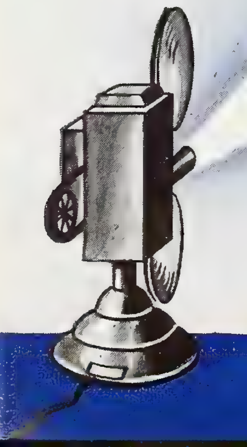

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WASHINGTON FILM NEWS

WILLIAM M. NELSON, ACL

GI 16MM. SERVICE KEPT

Despite the end of the war, there has been no slackening in the entertainment film activities of the United States Army. The Army Motion Picture Service announced recently that the impressive total of twenty tons of film is flown monthly to areas all over the world where troops are being demobilized or are on occupation duty.

With the discontinuation on October 31 of the theatrical film industry's program of supplying free films to the armed forces, the Army Motion Picture Service set into motion immediate plans to continue the showings on its own, and GI's everywhere have continued to receive, without interruption, their top choice form of entertainment.

The war job of the film industry is impressive and highly creditable. Supplied without charge since Pearl Harbor have been 43,306 prints of the latest feature pictures and 33,236 prints of short subjects. About 150 million feet of 16mm. raw film were used; Eastman Kodak and DuPont donated about one third of this footage, with Hollywood buying the remainder.

There is currently on hand for this service about a six months' supply of entertainment film. As in wartime, prints are being flown to some twenty exchanges throughout the world, arriving frequently at remote Pacific and Arctic outposts before they have been screened in any United States theatre.

THEATRES IN THE SKY

It looks very much as if 16mm. will shortly earn its wings. Every major United States airline is currently planning 16mm. movie entertainment as a part of its regularly scheduled flight service.

While this service has long been on the future agenda of many airlines, it was tabled against the day when the many technical difficulties could be overcome. Lightweight 16mm. projectors and acetate (non-inflammable) films were the answer to the two major problems, but several lesser ones have still to be worked out.

A poll of air travelers taken recently showed movies to be their first choice in airborne recreation. Taking the lead in the plan for sky screenings is American Airlines, whose scheme envisions placing a screen on a wall outside the pilots' cabin. Individual passengers wishing to view the pictures would be given pillows equipped with earphones. Those not wishing to see a movie could avoid it by the simple expedient of looking somewhere else; and they would not, of course, be disturbed by the sound track.

One non-technical obstacle to the plan is the rental cost of the films. Some airline executives feel that this would halt the trend toward cheaper air travel which was manifest in the form of two rate reductions on many airlines during the war. In answer, Pan American Airlines mentioned the possibility of making their own films for this purpose, but no definite decision has been reached.

WITH the publication of this Washington Film News *report, a* Movie Makers *department, initiated in December, 1942, is discontinued. It is believed that the capital of the United States will be less of a source for movie news than it was in wartime.*

William M. Nelson, ACL, who has ably and brilliantly conducted this column, is a member of the staff of Willard Pictures in New York City, where he is associated with other well known persons in the general film field. Movie Makers *confidently hopes to have future articles by him in its pages.*

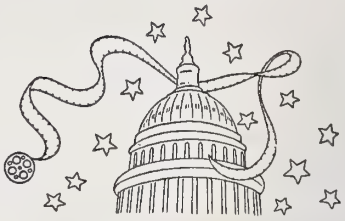
We have heard many kind, and well deserved, things said about Mr. Nelson's Washington Film News. *Our readers have agreed with our belief that he knows how to find what is happening, to analyze what it means and to express that analysis with liveliness, terseness and, above all, with clarity. That is real journalism.*

This department ends, but Bill Nelson flourishes. We wish him the best of luck, a Merry Christmas and frequent returns to our pages as a guest writer.

RECALLED TO LIFE

During the first eighteen years of motion picture history (from 1894 to 1912), United States copyright laws did not cover films. To protect their work, producers of those years resorted to the expedient of printing their films on long rolls of photographic paper and filing these for copyright with the Library of Congress. They could not, of course, be projected, and in most cases the pictures existed in no other form. It has been planned since 1942 to transfer these paper ribbons to motion picture film, but the technical obstacles were many and difficult. Nor did the fact that some of the paper rolls were perforated, and some not, help the situation.

It was announced recently that Dr. Carl Louis Gregory, of the National Archives, a distinguished motion picture engineer who has with much justification been called the "dean of American cinematographers," finally solved the problem. Dr. Gregory, who has already contributed much to the science of optical printing, has invented a process that photographs, on motion picture film, each frame of the picture on the paper print. His machine does this at the rate of 8000 frames an hour, and the quality of the result is reported to be equal to that of the films when they were first produced.



Dr. Gregory's invention fills the last gap in our cinematic history, and it gives tremendous impetus to the proposed National Film Library, reported by us many months ago.

"THIRTY"

This column marks three years of publication in Movie Makers of *Washington Film News*. Having reached this mark, we are signing off. Shifting of motion picture emphasis to its prewar locations of New York and Hollywood, as well as the increased pressure of our own work in the production of motion pictures, makes this farewell necessary.

It is with real regret that we take leave of our readers, for it has been a genuine privilege to be able to report developments in motion pictures, during the three years when this development was more active, more rapidly accelerated and more fraught with interest than ever before in the entire history of movies. In non-theatrical films particularly, this development has been most interesting to watch and a pleasure to report.

It is gratifying to observe, in looking over three years of this reporting, that many techniques, processes and administrative developments in non-theatrical films, reported on this page for the first time, are now full grown, lusty realities. And it is also heartening to note that several things predicted in this column have come to pass.

We should like to express our most sincere gratitude to those many individuals whose interest, accurate information and whole hearted cooperation

[Continued on page 502]

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Here are the 10 internationally famous judges who will select the winners of the International Theatrical & Television Corp. $10,000 contest for the best amateur motion pictures.

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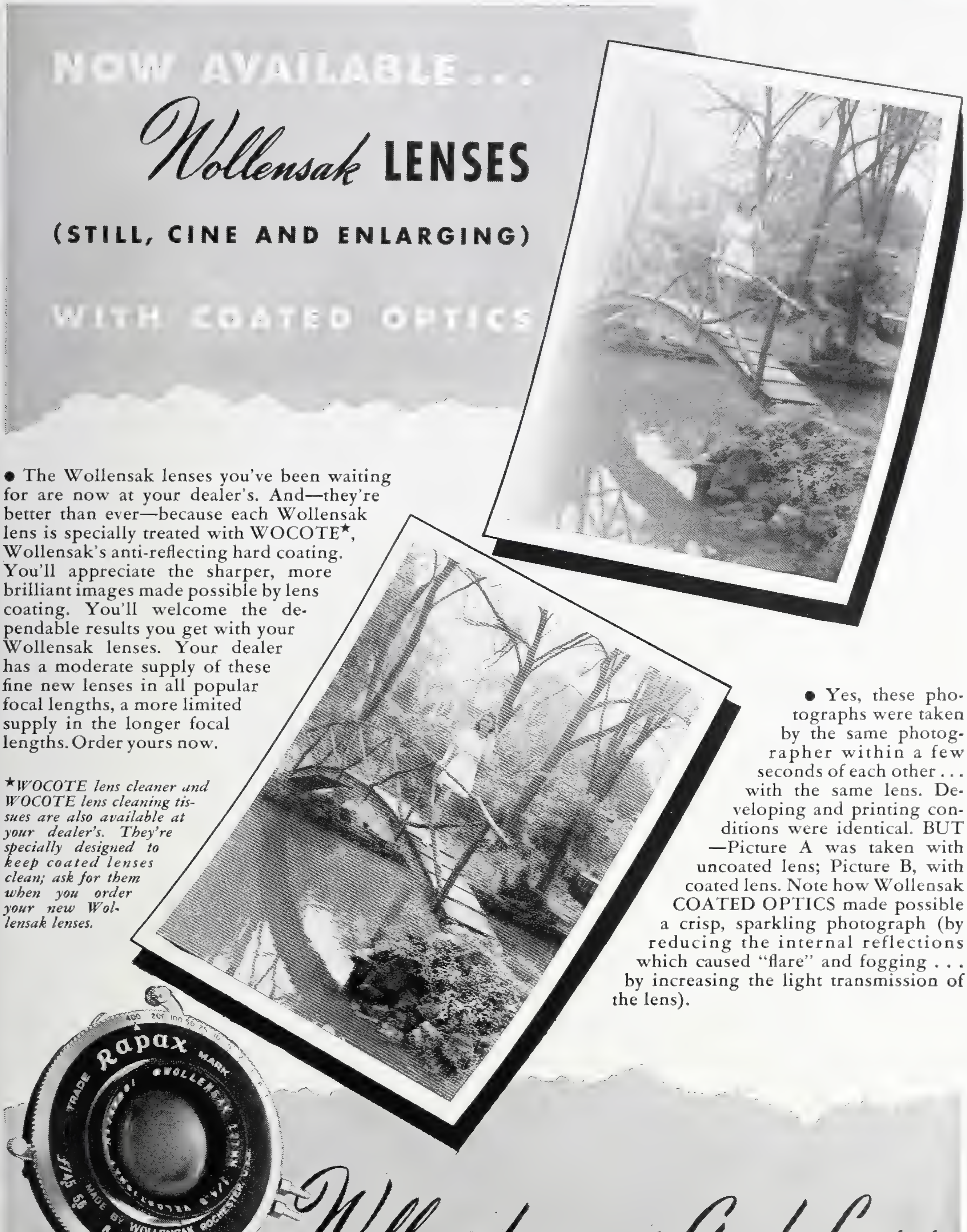

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Closeups—What filmers are doing

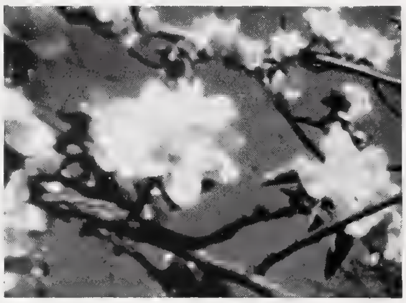
Traditionally, in December, it is our pleasure and privilege to salute in this column those many fine filmers whose work may have just failed to place within the charmed circle of Ten Best honors. It is a good tradition, and we are glad to follow it. For, in the most part, the films of which we shall speak have been good films. Their only misfortune—from our own as well as their producers' point of view—is that in the final competition they were pitted against work of still better calibre.

Gas rationing or no, more than a few amateur filmers seem still to have been able to follow that favorite subject of all personal movies—travel. We suspect that much of the footage was of prewar vintage. Eric Unmack, ACL, for example, showed us a charming picture of the Golden Gate International Exposition, obviously pre-Pearl Harbor. We doubt as well whether Al Schmidt, ACL, could have produced *Flight from Winter* (Florida) and *Atlantic City* on the strength of an "A" ration book. *Land of Enchantment*, by Lester F. Shaal, ACL, took us from Providence, R. I., on a feature length tour of the National Parks—and you don't do *that* mileage on retreads!

• **Scene from *Land of Enchantment*, made by Lester F. Shaal, ACL.**

Mind you, we have no objection to these prewar pedigrees, *per se*. J. B. Bobo, ACL, of Texarkana, Texas, could scarcely have toured his *Southland Trails* on three gallons a week. Richard V. Thiriot, of Salt Lake City, got as far as Bryce Canyon for his *Weekend for Three*, while T. H. Gathe, jr., ACL, from Pocatello, Idaho, did some very nice work in *Grand Teton National Park*.

Distinct stay at homes were Albert Wignot, ACL, who followed *The Seasons* amid the hills and hollows of Shrewsbury, Mass., and Esther Heacock, who must have been at least on speaking terms with every bird around Wyncote, Pa., to produce her comprehensive *Nesting Birds*. Even Oscar Horovitz, ACL, contented himself with the musical comedy offerings of his native Boston, to record Vera Zorina in her short lived *Dream with Music*.



• **Scene from *The Seasons* which was filmed by Albert Wignot.**

Again, in our country's capital, Theodore Sarchin, ACL, haunted the urban highways and byways, to turn out his provocative study, *City of Destiny*. Major Thane M. Durey, ACL, however, probably was there on Army business when he produced *Highlights of Wartime Washington*. He hails now from Painesville, Ohio.

Good, solid serious subjects were not lacking amid the many films contesting for Ten Best honors. Father Louis Roger LaFleur, ACL, of Montreal, showed us *Indian Life in Northern Quebec*, a feature length ethnological record taking years to produce. In Rochester, N. Y., Mary L. de Give and Margaret T. Cussler did *Not by Books Alone*, an imaginative 16mm. sound study of the city's library system, while from California came *San Lorenzo Village*, a similar record of a wartime housing development near San Francisco, produced by Nestor Barrett, ACL.

Perhaps a new high in widespread civic cooperation with a social agency stands behind *Your Boys Today—Your Citizens Tomorrow*, a sound Kodachrome production turned out for the Toledo Area Council, Boy Scouts of America. Alex W. Morgan, ACL, was a key figure in the ambitious project, working as director of an original film treatment by Frederick R. Flickinger, which was photographed and co-directed by Milton C. Zink.

• **Scene from *Nesting Birds*, movie made by Esther Heacock.**

The Toledo Edison Company, the Owens-Illinois Glass Company and the Willys-Overland Company of Toledo were among the many great industries of the community that cooperated. Joe E. Brown, born and brought up in Toledo, contributed the film's narration.

As, during 1945, America's two wars were brought to victorious decision, the interest of Americans slackened in producing pictures on the war effort. For Corporal George W. Serebrykoff, ACL, however, there was no choice. Still in the Army Air Forces, he yet managed to turn his camera on subjects of great interest.

• **Scene from *Winning the Thunderbolt Trophy*, by George W. Serebrykoff, ACL.**

These were *The Wounded Come Home*, depicting the smooth flow of airborne casualties as handled by the Air Transport Command, and *Winning the Thunderbolt Trophy*, an official record film of Thunderbolt gunnery tests, made for the First Fighter Command, at Mitchell Field.

It is a far cry from the simplicity of wind, water and waving grain to the surrealist symbolism of a lithe Negro dancing through the Egyptian Hall of New York's Metropolitan Museum of Art. We felt, nevertheless, a certain affinity between the work of Peter Larsen, in *Perpetual Motion*, and Maya Deren, in *Choreography for Camera*.

For each, in his own way, was bringing into cinematic relation certain patterns of movement which could never have been related in ordinary, objective existence. While Miss Deren intended her short and striking study as an experiment in extra spacial dynamics, we suspect that Mr. Larsen will be surprised—if not shocked—to have his modest opus hailed as "experimental" in nature. . . . He should look again.

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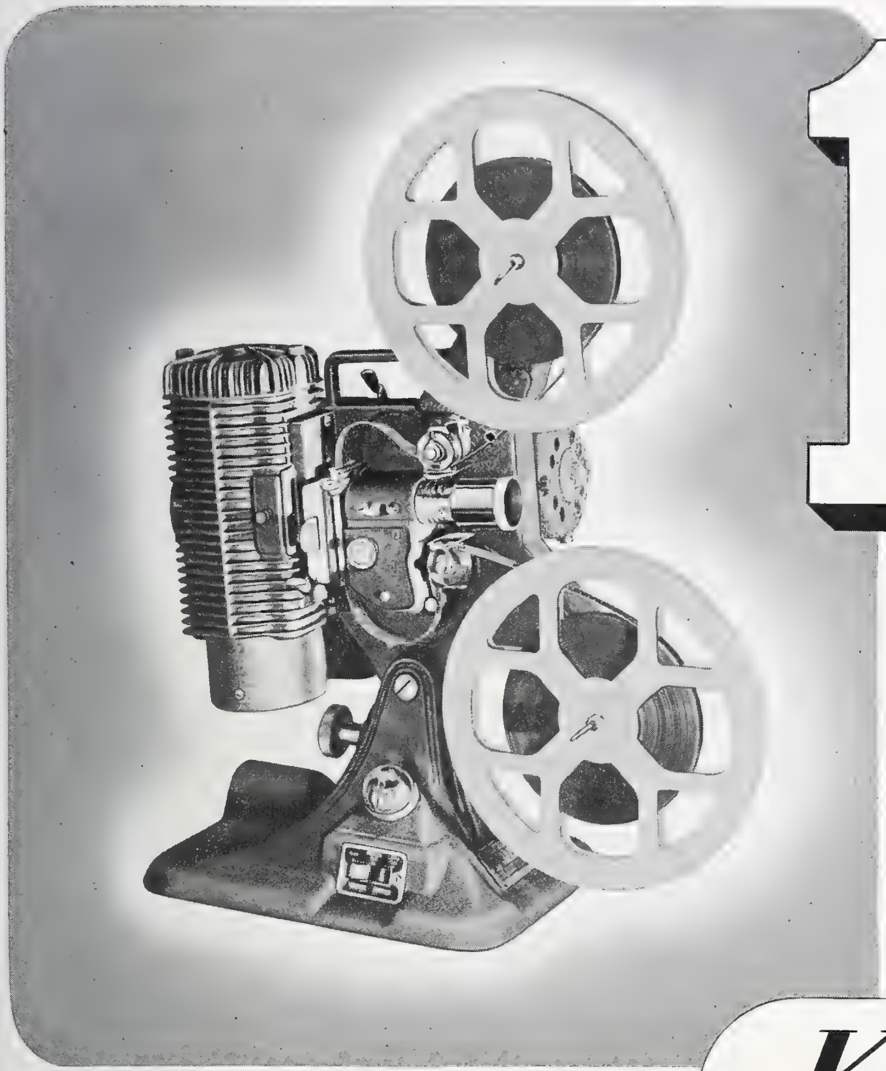

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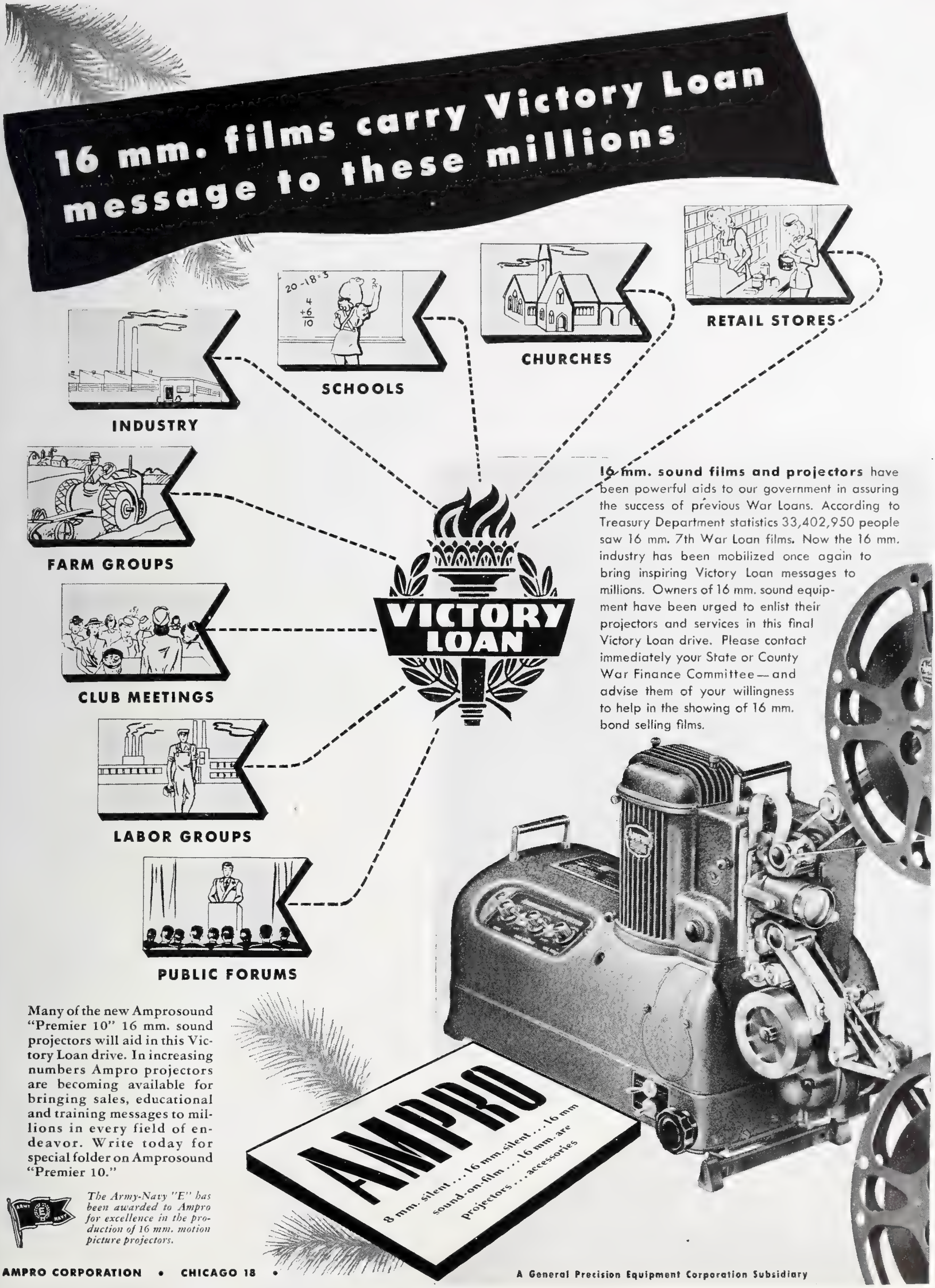

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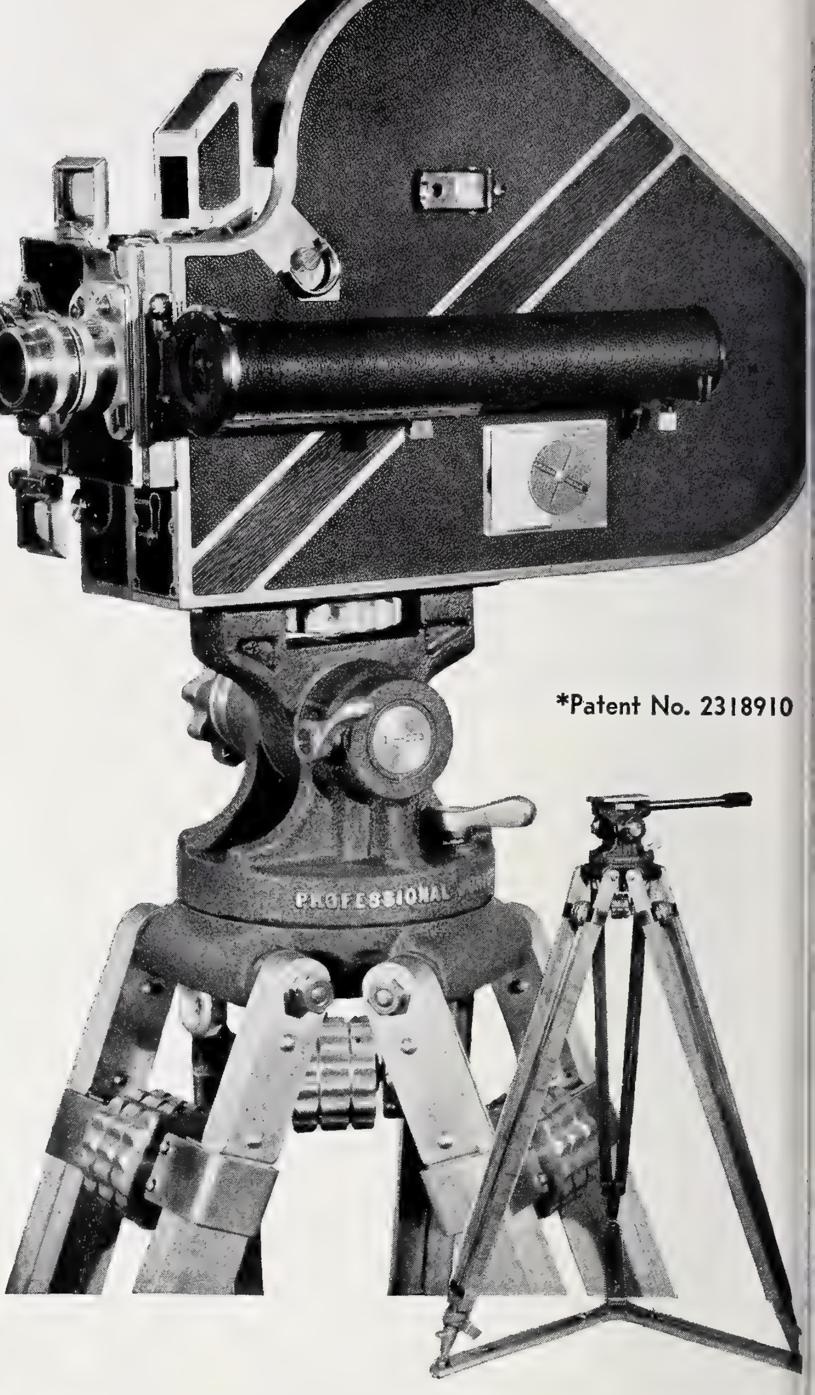

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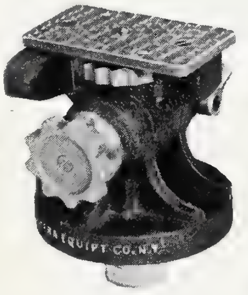

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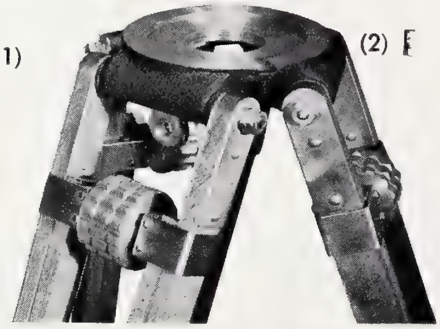

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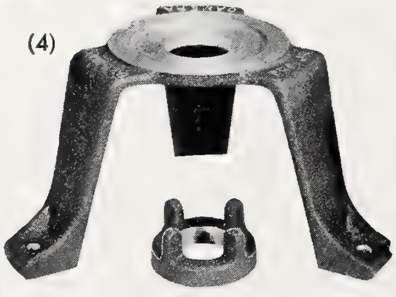

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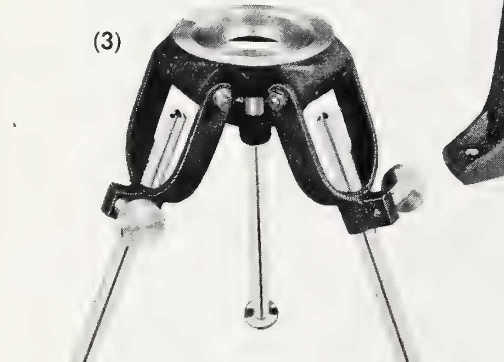


(3)

The new "Professional Junior" Baby Tripod, shown ready for the Removable Head, weighs 5½ lbs., is made of Aluminum, with Dural legs having spurs. Extended height—21 inches, depressed—16 inches. It's compact and sturdy. Quality throughout.

Adaptability: here are illustrated (1) the friction type removable "Professional Junior" tripod head that may be affixed to (2) the Standard Tripod Legs Base and (3) the new all-metal "Baby" tripod and (4) the "Hi-Hat" by simply fastening the finger-grip head fastening nut that is shown under it. Note the positive-locking, fluted, height-adjustment knobs and tie-down rings of the Standard Tripod Base which is standing on a Triangle.

"Professional Junior"* Tripods, Baby Tripods, Developing Kits, "Hi-Hats" and Shiftover Alignment Gauges made by Camera Equipment Co. are used by the U. S. Navy, Army Air Bases, Signal Corps, Office of Strategic Services and other Government Agencies—also by many leading Newsreel companies and 16mm. and 35mm. motion picture producers.

FRANK C. ZUCKER

CAMERA EQUIPMENT CO.

1600 BROADWAY NEW YORK CITY

FROM THE PRESIDENT

WE finish an eventful year. Peace has come, and with it the problems of a new era, an era which has both the United Nations Organization and the atomic bomb. These and many other things bring new questions with them for the human race to deal with and try to answer.

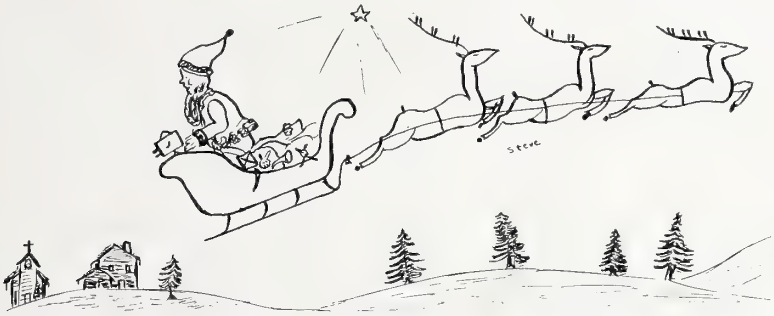
In this new period in which rapid communication sets new tempos, motion pictures will continue to play an important part. It is interesting to note that the non-theatrical functions of movies have greatly broadened, following the predictions made by personal filmers for nearly a quarter century. It is certain that, as they have helped in war, motion pictures will also be of real service in the delicate and difficult task of finding out how we can live in peace.

It is the privilege of the Amateur Cinema League's president to use this page each year at Christmas time, to send his greetings to the membership and to all personal filmers. The members may feel at ease about their organization, because it has survived the difficulties of wartime with no impairment of efficiency. It will serve them and others practically and successfully.

All of us in the amateur movie world know that our hobby has truly come of age and that it has been asked to do many important things. We shall help it to do these things and we shall not forget our amateur viewpoint, because it is that very viewpoint which has provided the adventurous spirit that inspired the new developments. As amateur filmers have proved themselves in war, so will they give evidence of their capacity in the new world which has come with peace.

At this holiday season there is the special happiness that comes to nations after they have waged a bitter war. The old greetings sound more clearly because they are not shouted over the roar of guns. We can end one year and look forward to a new one with more hope and with less immediate danger.

Knowing that movie makers have served honorably and will serve well in the task that lies ahead, let us give to each other the time honored wish for a Merry Christmas, for a season of joy and for the happy things of home and peace.



ACL

Founded in 1926, the Amateur Cinema League, Inc., publisher of MOVIE MAKERS, *is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. The League completely owns and operates* MOVIE MAKERS. *Your membership is invited. Five dollars a year.*

Address all inquiries to

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Hiram Percy Maxim, Founder

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by
William W. Vincent, jr., ACL

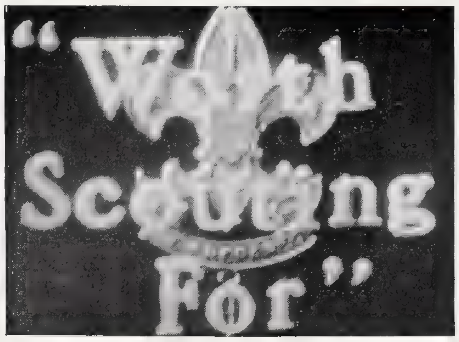
"Land Snakes Alive!"
by
Leo J. Heffernan, FACL

"Lassie Stays Home"
by
Raymond J. Berger, ACL

"Return from Fire"
by
Dr. W. Lynwood Heaver, ACL

"The Alpine Vixen"
by
Anchor O. Jensen, ACL

"The Inside Story"
by
Dan Billman, jr., ACL



"Worth Scouting For"
by
Al Morton, ACL

"Navajo Rug Weaving"
by
E. Tad Nichols, III, ACL

On these two pages are scenes from

MOVIE MAKERS TEN BEST FILMS OF 1945

Hiram Percy Maxim Memorial
Award for 1945—
"While the Earth Remaineth"
by Frank E. Gunnell, FACL

THE TEN BEST AND THE MAXIM MEMORIAL AWARD

IN the sixteenth annual selection of Movie Makers Ten Best Films of the Year, for 1945, 8mm. pictures make important gains, while black and white filming loses entirely. Four 8mm. films have placed, compared with two in 1944; there are no black and white pictures, compared to last year's two. With a generous number of submissions, in spite of the film shortage, the quality of the entries is encouraging, because of the generally high intelligence shown by the contestants.

This year, but one place was allotted in the Ten Best for special class entries—films for making which the cameraman received compensation from a client, or which were commercialized prior to December 1, 1945. Nine places were available for general class movies.

The much coveted Hiram Percy Maxim Memorial Award, carrying with it one hundred dollars in cash and a miniature replica of the Maxim Memorial (now available after the wartime metal shortage), is won by a film of large scope, made by a resident of New York City. The Award was instituted in 1937 by Percy Maxim Lee, FACL, daughter of the Founder of the Amateur Cinema League.

Movie Makers is proud to present to the world of movie amateurs the 1945 winner of

THE HIRAM PERCY MAXIM MEMORIAL AWARD

While the Earth Remaineth, 900 feet, 16mm. Kodachrome, with music on disc, by Frank E. Gunnell, FACL, of Staten Island, New York City.

Next are offered the Ten Best Films of 1945, as chosen by the staff of this magazine, listed alphabetically by subjects in the two classes.

TEN BEST—GENERAL CLASS

Arts and Crafts in Mexico, 1600 feet, 16mm. Kodachrome, silent, by Ralph E. Gray, FACL, of Mexico, D. F., Mexico.

Honey Harvest, 700 feet, 16mm. Kodachrome, with music on disc, by William W. Vincent, jr., ACL, of Kenosha, Wisc.

Land Snakes Alive!, 800 feet, 16mm. Kodachrome. silent, by Leo J. Heffernan, FACL, of New York City.

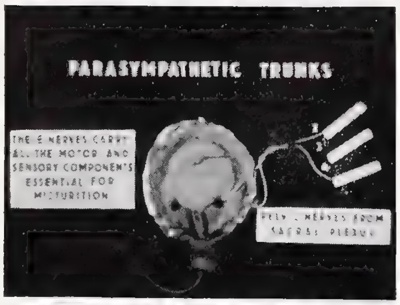
Lassie Stays Home, 200 feet, 8mm. Kodachrome, with music on disc, by Raymond J. Berger, ACL, of Cheektowaga, N. Y.

Return from Fire, 550 feet, 8mm. Kodachrome, with music on disc, by Dr. W. Lynwood Heaver, ACL, of New York City.

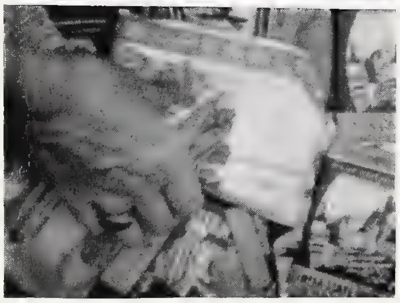
• Frank E. Gunnell, FACL, whose film, *While the Earth Remaineth*, with recorded musical score, is honored by receiving the 1945 Hiram Percy Maxim Memorial Award, is seen at editing board.

"Backyard Zoo"
by
Francis M. Spoonogle,
ACL

"Butterflies"
by
Robert S. Walker, ACL


PARASYMPATHETIC TRUNKS
THE E NERVES CARRY ALL THE MOTOR AND SENSORY COMPONENTS ESSENTIAL FOR MICTURITION
PELV. NERVES FROM SACRAL PLEXUS

"Cystometrography"
by
Dr. A. I. Willinsky, ACL



"Garden Truck"
by
Albert D. Furnans, ACL

The Alpine Vixen, 400 feet, 8mm. Kodachrome, with music and narrative on disc, by Anchor O. Jensen, ACL, of Seattle, Wash.

The Inside Story, 400 feet, 16mm. Kodachrome, with music on disc, by Dan Billman, jr., ACL, of Minneapolis, Minn.

While the Earth Remaineth, previously particularized.

Worth Scouting For, 450 feet, 8mm. Kodachrome, silent, by Al Morton, ACL, of Salt Lake City, Utah.

TEN BEST—SPECIAL CLASS

Navajo Rug Weaving, 350 feet, 16mm. Kodachrome, silent, by E. Tad Nichols, III, ACL, of Tucson, Ariz.

The Honorable Mentions follow, listed alphabetically in the two classes.

HONORABLE MENTION—GENERAL CLASS

Backyard Zoo, 200 feet, 8mm. Kodachrome, silent, by Francis M. Spoonogle, ACL, of Alplaus, N. Y.

Butterflies, 400 feet, 16mm. Kodachrome, silent, by Robert S. Walker, ACL, of Waterbury, Conn.

Cystometrography, 1300 feet, 16mm. Kodachrome, silent, by Dr. A. I. Willinsky, ACL, of Toronto, Canada.

Garden Truck, 200 feet, 8mm. Kodachrome, with music on disc, by Albert D. Furnans, ACL, of Kansas City, Mo.

Interlude in Sunlight, 400 feet, 16mm. Kodachrome, with music on disc, by Martin E. Drayson, ACL, of Brooklyn, N. Y.

Nantucket Turnabout, 200 feet, 8mm. Kodachrome, with music on disc, by Richard Elms, ACL, of Forest Hills, N. Y.

Ossining in Wartime, 1300 feet, 16mm. Kodachrome, with music on disc, by Robert F. Gowen, ACL, of Ossining, N. Y.

Outside the Big Top, 400 feet, 16mm. Kodachrome, silent, by Guy Nelli, ACL, of Los Angeles, Calif.

Southern Exposures, 400 feet, 8mm. Kodachrome, with music and narrative on disc, by Ernest Kremer, ACL, of East Hempstead, N. Y.

Squeaky, 400 feet, 16mm. Ansco Color, with music on disc, by Walter Bergmann, ACL, of Mount Vernon, N. Y.

The Big Adventure, 1100 feet, 16mm. Kodachrome, with music on disc, by Henry E. Hird, FACL, of Ridgewood, N. J.

This'll Kill You!, 150 feet, 8mm. black and white, with music on disc, by Lon Wadman, ACL, of St. Louis, Mo.

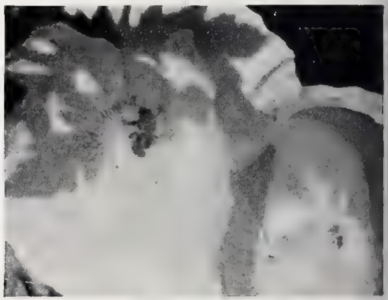
Victory Celebration, 550 feet, 16mm. Kodachrome, with music and sound effects on disc, by F. Clark Tufaro, ACL, of New York City.

Windjammer, 700 feet, 16mm. Kodachrome, with music on disc and narrative to be read in projection, by Sidney Moritz, ACL, of New York City.

HONORABLE MENTION—SPECIAL CLASS

Meshes of the Afternoon, 500 feet, 16mm. black and white, silent, by Maya Deren and Alexander Hamid, of New York City.

The Patrol Method, 1400 feet, 16mm. Kodachrome, sound on film, by Visual Education Service, ACL, of the Boy Scouts of America, of New York City.



"Interlude in Sunlight"
by
Martin E. Drayson, ACL

"Nantucket Turnabout"
by
Richard Elms, ACL

"Ossining in Wartime"
by
Robert F. Gowen, ACL

"Outside the Big Top"
by
Guy Nelli, ACL

Amateur Cinema League members win most of the honors, with wenty five of the twenty six places. The Fellowship of the League s represented by four of its body among those whose films placed.

There are nine silent films, twelve with music on disc, one with arrative and instrumental music specially recorded on disc, one ith narrative and re-recorded music on disc, one with music and ound effects on disc, one with music on disc and a narrative to be ead in projection and one sound on film picture. Last year, sixteen ictures had some kind of sound; this year, seventeen have it. In he Ten Best and the Honorable Mentions, there are seventeen 16mm. ovies and nine 8mm. films. Twenty four pictures are in color and wo are black and white. Ansco Color makes its initial bow among Iovie Makers honors.

As usual, New York leads with fourteen place winners. Missouri as two places, while Arizona, California, Connecticut, Minnesota, ew Jersey, Utah, Washington and Wisconsin have one each. One lm came from Canada and one from Mexico, both brought espeially to Movie Makers by hand, and not shipped. New York City as nine places; all other cities have one each.

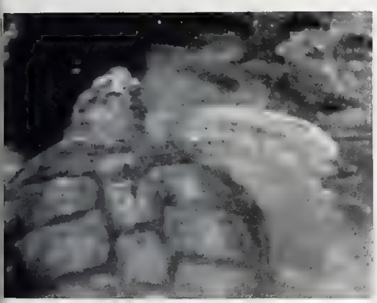
Previous winners of Ten Best honors are found in the 1945 list. Ir. Gunnell has to his credit four Ten Best ratings and five Honorble Mentions in past years. Mr. Gray has won the Maxim Memorial ward and has won three Ten Best places and one Honorable Menon. Mr. Heffernan has won the Maxim Memorial Award with his ne Ten Best winner and, also, one Honorable Mention. Messrs. owen and Hird have each won one Ten Best place and two Honorable Mentions. Mr. Vincent has one previous Ten Best place and one Honorable Mention. Messrs. Billman and Jensen have each won a Ten Best place. Mr. Kremer has three Honorable Mentions from previous years, Messrs. Bergmann and Moritz have two, and Dr. Heaver and Mr. Morton have one each.

"Victory Celebration"
by
F. Clark Tufaro, ACL

"Windjammer"
by
Sidney Moritz, ACL

"Meshes of the
Afternoon"
by
Maya Deren and
Alexander Hamid

"The Patrol Method"
by
Visual Education
Service, ACL
Boy Scouts of America


"Southern Exposures"
by
Ernest Kremer, ACL

"Squeaky"
by
Walter Bergmann, ACL

"The Big Adventure"
by
Henry E. Hird, FACL

"This'll Kill You"
by
Lon Wadman, ACL

Film stories still top the list of film types with seven, the same number as in 1944. There are six human record pictures, five studies of natural life, domestic and wild, two family films and one each in these categories: Biblical exposition, experimental, expositions of musical compositions by movies, medical, training and travel. In some instances, two or more classes merge in a single picture.

Reviews of the place winners follow.

While the Earth Remaineth

With *While the Earth Remaineth*, Hiram Percy Maxim Memorial Award winner for 1945, Frank E. Gunnell crowns a long and distinguished career in the history of personal motion pictures. Beginning ten years ago with *Adirondack Adventure*, a Ten Best winner on 400 feet of black and white film, this career now embraces no less than ten award winners in nearly every category of amateur movies. Mr. Gunnell's *chef d'oeuvre* is a stirring and splendid climax to these efforts.

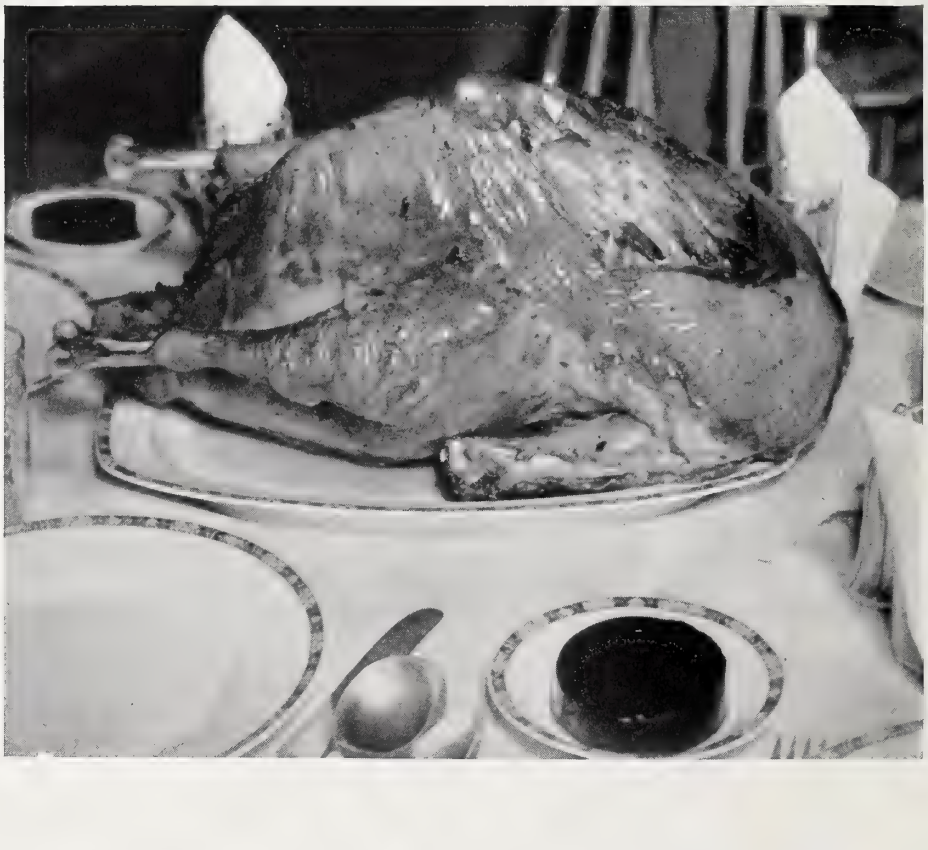
The film is based upon the twenty second verse of the eighth chapter of Genesis, wherein the Lord pledges that He shall never again smite the earth, as He had done in the recent Deluge: *For while the earth remaineth, seedtime and harvest, and cold and heat, and summer and winter, and day and night,*

[Continued on page 494]

Jacobi-Roth from Monkmeyer

van de Poll from Monkmeyer

GETTING CLOSE TO CHRISTMAS



Lionel Green from Frederic Lewis

CHRISTMAS IS NEAR

A scenario of holiday closeups

ANNE YOUNG, ACL

CHRISTMAS is a lot of little things. It is a sprig of holly, a gleaming silver ball or a rope of popcorn. It is a child's face, radiant with expectation; an aged countenance, placid with remembered happiness. It is a snowflake and hearth fires, mince pies and turkey. Christmas is such a *lot* of little things!

Perhaps the best way of recording this spirit of the holidays is in closeup. And the best feature of closeups is that the majority of them may be shot at any time. You need not depend upon the great Day itself, when all is jumbled jollity, and when cooperation with your camera is likely to be lacking.

Here is a scenario for filmers who would like to have near views of Christmas. Those who have cameras with fixed focus lenses will get help from an article elsewhere in this number, which tells how they may be employed to film close scenes.

Title. *Christmas Kaleidoscope.* (A good background would be a piece of holiday wrapping paper with a design of scattered stars.)

1. A rack of greeting cards. A hand enters the scene and selects a card at random, then replaces it. The hand selects another, replacing that one also. A third card is chosen and is held for a moment.

2. The card, filling most of the frame. An envelope is placed partly across it, and a hand addresses the envelope. *Fade out.*

3. *Fade in.* A Christmas gift list. A hand writes the last item, such as "Aunt Kate—scarf."

4. Hands knitting. Only a short length of the scarf has been completed.

5. Long shot of busy shopping district. Christmas decorations on stores and lamp posts are evident.

6. The sign on a department store's delivery truck.

7. A front door bell. A finger gives it a push.

8. A package is handed to somebody inside the door, showing only the two pairs of hands and the package.

9. A doll being wrapped in Christmas paper and tagged with little Susie's name.

10. Two neckties. Hands put one in a box, with a card marked "Uncle Dan," and the second, a very gaudy one, is labeled "Father."

11. Hands knitting again. The scarf is about half finished.

12. A grocery list, ending in large letters—TURKEY.

13. A pair of skates. A tag is tied to the laces, marked "Brother Bill."

14. A pair of stockings in a box. A hand turns over a label which reveals the word, "nylon." The box is wrapped with gay paper and ribbon and tagged "Mother."

15. The scarf being completed.

16. The tag on a package—it reads "Aunt Kate." *Fade out.*

17. *Fade in.* The outside of a local grocery market.

18. A basket filled with supplies is put in the back of a car.

19. A fir tree is tied to the running board.

20. A holly wreath being tacked to the front door.

21. Hands tie mistletoe to a chandelier.

22. A star being placed atop the Tree.

23. A child's stocking hung at the fireplace. It is empty.

24. Little feet in slippers going reluctantly up the stairs. *Slow fade out.*

25. *Fade in.* A shaft of sunlight across the floor. The little feet in slippers cross its path.

26. A door opens, and a child's head peers around the corner.

27. The stocking at the fireplace. It bulges unevenly, topped by a toy Santa.

28. The child's face. Her mouth forms an "Oh!" expression.

29. Mother's hands pour breakfast coffee.

30. The Tree in all its glory, with larger packages and toys at its base.

31. A hand drops tissue and ribbon beside a chair.

32. The doll in Susie's arms.

33. More wrappings on the floor.

34. The gaudy necktie held up by Father.

35. The wrappings are being gathered up and carried across the lens field, acting as a fadeout.

36. Bells ringing. (Toy bells will serve here, and a thread could be tied to them, to make them move back and forth. Shoot in slow motion, if possible.)

37. A church steeple.

38. Long shot of people entering church.

39. People pass each other on the street and wave greetings.

40. Mother's hands baste the turkey.

41. Silver being placed on the table.

42. A fruit bowl being arranged.

43. Hands draw a chair away from the table.

44. Clasped hands for the blessing.

45. The turkey, as a fork punctures it and a knife carves a slice.

46. A plate completely filled with the main course. *Fade out.*

47. *Fade in.* An empty plate with a knife and fork laid across it.

48. The wishbone held by two hands.

Title. (Superimposed over the wishbone.) *"We wish you a Merry Christmas!"*

SELECTION MAKES GOOD TRAVELOGS

Finding salient film features

FRANK E. GUNNELL, FACL

16mm. scenes by Frank E. Gunnell, FACL

• Frame enlargements from *Baie St. Paul*, whose filming Mr. Gunnell discusses.

THE American wanderlust, long held in check by wartime restrictions, is loose again! Always a big part of the American way of life, the urge to travel—to see and know the world's most interesting places near and far—is surging rapidly upward, if one is to judge by the reports of record breaking business on the part of the land, sea and air transportation services.

This condition, together with the increasing availability of motion picture film, means the quick return of the personally made travel film to its former position of prominence among amateur movie making subjects. And now, before too many amateur cameramen rush off, most of them probably heading south at this time of the year, is as good a time as any to review some travel film essentials.

An analysis of some of the good travel films one has seen, professional or amateur, quickly leads to the conclusion that the basis of the travel film is *selection*—selection of those incidents and film subjects that will prove most interesting to film audiences. The success of a travel film, whether it be a more or less continuous record of a trip or a travel study of a particular place or region, will depend mostly upon how well the cameraman has chosen his film material from the mass of available subject matter and upon how well he has worked each of the selected sequences into the film as a whole.

Most travel film makers enjoy going to new and different places on each of their photographic trips, although there are also some movie makers who deliberately return to a familiar region for the express purpose of making a travel study of a place known to them.

Our film, *Baie St. Paul*, which was awarded Ten Best honors by MOVIE MAKERS, in December 1944, and which was also winner of the "Come to Canada" film contest conducted by the Canadian National Film Board, may be said to be the result of a combination of these two procedures. The town of Baie St. Paul on the St. Lawrence River, about sixty miles east of Quebec, was first selected by us as a film subject, while we searched through travel magazines, folders and geographic articles for a location that we could reach within the wartime restrictions then in force.

Following one ten day vacation at Baie St. Paul, during which we exposed about 600 feet of 16mm. Kodachrome, we returned the following year and spent another week exposing some 400 feet more. The entire thousand feet were later edited, to make a picture 800 feet long, including the titles which were made at home. The first year's filming was that of the cameraman on a new location, working out sequences from materials observed for the first time. The second year's filming was definitely planned to add to and improve upon what material we already had, and the desired sequences were largely planned before we left home.

Even the first trip did not find us arriving in Baie St. Paul completely devoid of filming ideas, however, for we had studied travel literature and knew something of Baie St. Paul's possibilities. Extensive reading and the study of pictures in travel articles and advertising folders make an excellent way of obtaining a preview of unfamiliar places and of noting ideas for travel film sequences. Let us illustrate from *Baie St. Paul* some of the sequences we selected as best suited for a travel study of that charming French Canadian town.

We found Baie St. Paul a delightful Old World place, clinging to many of the customs and practices that were brought to the New World by the French colonists of long ago. To present the charm of Baie St. Paul, we began with the town setting—among the beautiful hills along the shores of the St. Lawrence River—and then showed the Old World atmosphere by means of its walled river front, its quaint and often very old French styled buildings, its narrow streets and the great stone church with its twin steeples towering over the town's roof tops.

Stressing Baie St. Paul's historical associations, a sequence was based on names,

[Continued on page 509]

LIGHTING CHRISTMAS

How to illuminate Yuletide scenes

LEO J. HEFFERNAN, FACL

LIVES there a movie maker with soul so dead who (when the wonder that is Christmas brightens his household) never to himself has said, "Why don't I make a movie of all this? Egad, why don't I!" And why not, indeed?

However, if he waits until the festivities begin, it is not likely that he will do it for *that* particular Yuletide. The laughter—and the tears—of the greatest holiday of all, the spiritual lift, the hundred and one thrills and frills, the games and feasting, the little things which mean so much—all are apt subjects for cine treatment. Indeed, the spirit of Christmas can be prolonged and preserved in no better way.

The best Christmas events occur indoors; hence, a record of them calls for a battery of flood lamps and spotlights, with a generous helping of extension wires and base plugs thrown in for good measure. Don't hesitate to drag out all available lighting equipment, especially since you will almost certainly have color film in the camera—after all, what is more colorful than Christmas?

As this ancient feast calls for plenty of light, so does it present special problems of illumination. We need lighting which will create a spiritual, as well as a factual, record.

Contrasting human emotions inevitably will insinuate themselves into every record of Christmas, and the canny filmer will want to classify these emotions and to plan his lighting accordingly. The cheerful things, such as children waking in the morning, their happiness as they dash in to see the tree, then rush to open Christmas presents and, later on, the fun and laughter which attend the children's Christmas dinner—all these show the gaiety and happiness of the occasion, and they should be filmed in high key. This high key means front lighting with just enough side or back lighting to impart a feeling of roundness to the screen picture.

A simple setup for high key lighting would call for the subjects to go through their paces close to a light colored wall, or, if desired, with the Christmas tree close behind them. If the action takes place near the center of the room, it will be necessary to light the wall or background objects independently, by directing the rays of floods or spots on them from a sufficiently close distance. Nothing will bring so great a feeling of gloom to a screen image as an underlit background!

Since more "follow through" is needed to produce this type of lighting than other kinds, the cameraman's thinking will go beyond general front lighting of the principal objects alone. Even lighting of everything included in the picture area, full exposure of the film, together with the choice of light colored clothing, rugs and draperies, the avoidance of sombre shadows—all are important for high key effects. Everything in the room should look bright and cheerful when the gayer sequences flash on the screen.

Right here it might be timely to call attention to the first rule of interior lighting—keep the lamps high! If this rule is ignored, movie makers are likely to get an unflattering lighting without quite knowing why. This is especially true of general front lighting, for the lighting units should be high enough to cast a distinct shadow from the chin, in which position they will illuminate the hair more fully and will bring about a pleasing modeling in the face. If two or more lights are used to illuminate the subject from the front, they need not, of course, be placed at the same height.

If, during a film sequence, an actor is shown seated and if he then rises, the camera viewpoint and lights should be correspondingly elevated when the standing shot is made. This precaution will remove the petty annoyance of bizarre lighting, such as that which results when, for example, lights are clamped to a chair back.

How high should the lights be? Well, that depends upon personal taste, together with the distance which separates them from the subject, and other considerations. You are striving for a natural effect; so, just keep the lights high, and, as you scrutinize your subject, move them to right and left, up and down, until the most pleasing arrangement is

[Continued on page 504]

• This living room is lighted in the high key illumination which author recommends for the general scenes in the average Christmas film.

Leo J. Heffernan, FACL

Filming the moon's eclipse

Technical devices for recording infrequent event

HERBERT J. FITHIAN, ACL, and DR. ARTHUR C. WHITAKER, jr., ACL

FILMING an eclipse, either solar or lunar, is an interesting, but comparatively rare, procedure. Since an opportunity for such filming will be offered by a lunar eclipse, to be visible widely on the night of December 18-19, this relation of how a previous lunar eclipse was recorded in movies may be of timely interest.

On the evening and early morning of August 25-26, 1943, there occurred a perfect total eclipse of the moon over a large area in the Eastern time zone. Fortunately the weather was perfect, and, thanks to the astronomically exact calculations made available to the public, it was possible to set up a filming technique for this occasion.

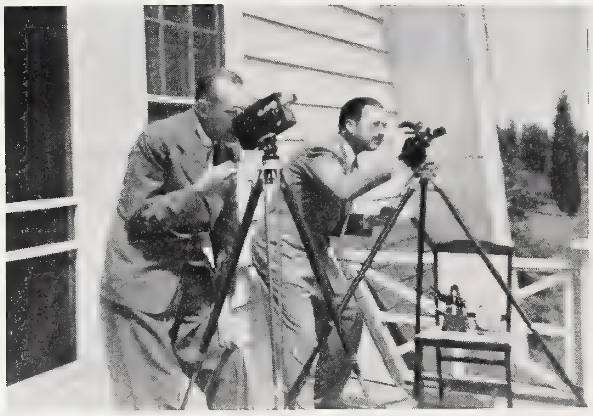
American Museum of Natural History, N. Y.

• Here is shown early first stage of lunar eclipse, in which earth's shadow is pictured, slowly creeping over its satellite.

It was decided to use regular type 16mm. Kodachrome and, of course, telephoto lenses to obtain a larger screen image. The equipment employed was a Model 5 Victor camera with reverse action, a one inch $f/1.5$ Wollensak lens, a one inch $f/2.9$ Dallmeyer, a three and three quarter inch $f/3.3$ Dallmeyer and an Eastman Model K camera with a two inch $f/2.7$ telephoto. Additional accessories were a metronome and a large sized electric clock. A second floor deck porch, which gave excellent visibility to the north, east and south, was chosen for setting up the equipment. There were several factors to be considered before the actual shooting; and, since there could be no retakes for a considerable time, the filming data had to be correct.

First came the question of whether to try to keep the moon in the center of the frame, a feat that would be possible with an accurately adjusted turning device, set to compensate for the rotation of the earth, or to allow the moon to drift from the lower left hand corner to the upper right hand corner of the screen and then jump back to the left hand corner when the camera was reaimed. The latter method was decided upon, since no elaborate turning device was available and as we thought that the apparent drift of the moon, together with the onrushing of the earth's shadow, would somewhat enhance the picture.

Second came a decision as to the amount of exposure for the various phases. Here we [Continued on page 506]



• Assembled mechanism with which the authors filmed 1943 lunar eclipse; clock and metronome are shown on chair.

American Museum of Natural History, N. Y.

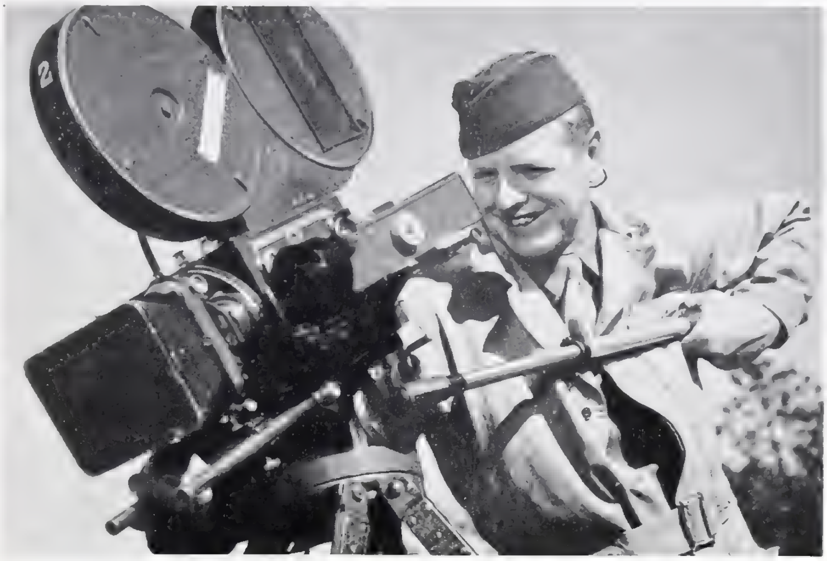
• Here we see the moon just after period of totality has ended; earth's shadow still covers most of lunar surface.

CAN MOVIES USE THE VETERAN?

Examining film paths open to him

FRED C. CLARK, jr., ACL

A. Maserjian



• The author, only recently returned to civil life from the United States Army, is seen engaged in military cinematography which he entered from civilian filming.

"AFTER the war," the phrase that summarized all our hopes for the last four years, is finally here.

Everybody, service man and civilian alike, has waited for the return of normal days and the peacetime pursuit of happiness. While we have been waiting, and working, we have dreamed, and these dreams we have called our "postwar plans."

For many of us, these dreams have centered around motion pictures, since thousands of us turned our hobby into wartime business, with industry and the armed forces giving motion picture jobs to former amateurs. Hundreds of men completed the motion picture training of the service-conducted schools and went on to film and record the war. They did a superb job, and their praise is now being sung very generally.

But, when the shouting is over and more serious thoughts prevail, the future of these wartime professionals will be a problem. What chance do they have for making a career in motion pictures? What opportunities are open to them?

The following discussion is a survey of those opportunities, both in the theatrical and general film fields.

Entertainment films. A great many people, when they think of movies, think of Hollywood. The entertainment film industry is large, glamorous, highly publicized, and its financial rewards are great—at the top. But, as many of us know, this is a very tough field to crack.

Hundreds of thousands of dollars are involved in a feature film production, and nothing that can be controlled is left to chance. Technical positions in studios, as a matter of sound business policy, are filled only with men who have proved their skill and who specialize in their own particular fields. "Grips," "prop men," "make-up men," electricians, camera assistants are all experts in their lines, skilled in the art of producing convincingly real "effects" or imitations of anything the script may require. Only experienced workers who have proved their worth "on the set" can be trusted with these rsponsibilities, and new men can gain experience only through union membership.

Before the war, there were several qualified union technicians available for each studio job that appeared. When veterans who were employed in Hollywood get their discharges and go back to work, the employment situation will probably be much the same. No union can be expected to take in new apprentices, unless there is enough work to keep the old members busy. Unless you have strong *connections* and an inside track on something good in Movie Town, your chances there are exceedingly slim, if reasonable prediction is a guide.

Becoming a producer. The desire to produce pictures, as a business, either in 16mm. or 35mm., comes to many film workers, sooner or later. The producer is "the boss," and he seems to draw the highest salary for the least amount of work. Strangely enough, however, the percentage of failures among these small producers is extremely high. A few years ago, a man who knew something of the business might sell a film, hire a crew and then go out and shoot his picture.

The results were frequently unsatisfactory, due to the many uncertainties inherent in this plan. The director and cameraman might be good, but who could tell in advance how well they would work together? The writer could provide a clever story, but the actors might "ham it up."

The cost of motion pictures today is too great for those who order them made to take a chance on the producer who maintains an office "in his hat." The man or company, who can afford to put thousands of dollars into a film, wants assurance, before investing the money, that the picture will carry the message which it is desired to make clear. Only an established producer, who has the necessary equipment and facilities and who maintains a permanent staff, can guarantee that his next movie will be as good as his last. Even using 16mm. equipment, it will cost around ten thousand dollars to supply a small production unit with the necessary minimum of cameras, generators, lights, cables and rolling stock. Furthermore, a modern film producing unit must have a sizable working capital, in addition to personnel and equipment.

To keep such an outfit reasonably busy requires a sales organization which must continually unearth prospects and convert them into customers. This sales group adds to the cost of the enterprise. Many small producers, who have failed, lacked this indispensable sales organization, while others did not succeed because their films were not really good. Contrary to com-

[Continued on page 507]

Let's try closeups!

The first of two discussions about filming small objects

D. H. WARD, ACL

A FASCINATING field of cinematography is opened to the amateur when he explores the realm of closeups, and there discovers how a movie screen can be filled by a flower bud, a nestling taking food from the mother bird, a fearsome beetle (except Japanese) and countless other subjects.

Small objects can be enlarged enormously in screen size by microscopic cinematography; the average movie maker will probably be content with simpler devices which provide less enlargement, but which are equally satisfying in their results and far more lenient with his reserve funds.

These devices are easily installed; but they require some care in determining the proper positions of camera and subject and the correct lens setting. Their successful use involves the problem of getting pictures of small objects that will be in sharp focus. But we are helped here by the optical fact of depth of field, in accordance with which there is a permitted latitude of movement of objects to and from the camera, within which latitude the objects will be sharply focused. This depth of field varies with the focal length of the lens. It is further modified, whatever the focal length, by the lens diaphragm's setting and by the distance between camera and object filmed. The longer the focal length, the shallower is the depth of field at any given diaphragm setting. Also, as the diaphragm opening is made larger, the depth of field decreases.

Three important requirements in closeup filming should be noted.

1. To obtain satisfactory focus on a subject which is at a shorter distance from the camera than is normally permitted by the lens.
2. To secure a selective focus in the closeup, which will place the important part of the subject in the center of the depth of field.
3. To determine accurately the limits of the lens's field, since the viewfinder of the camera will not furnish it for distances from camera to subject which are less [Continued on page 500]

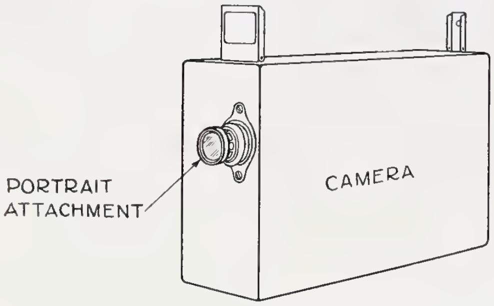


FIGURE 1.

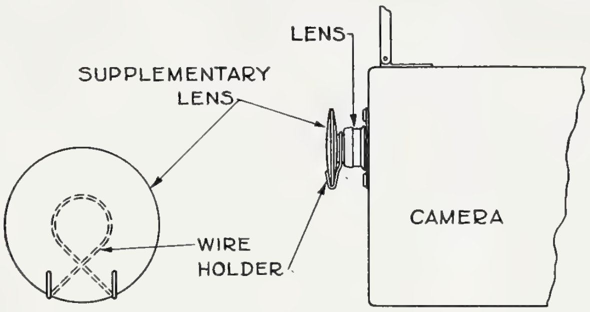


FIGURE 2.

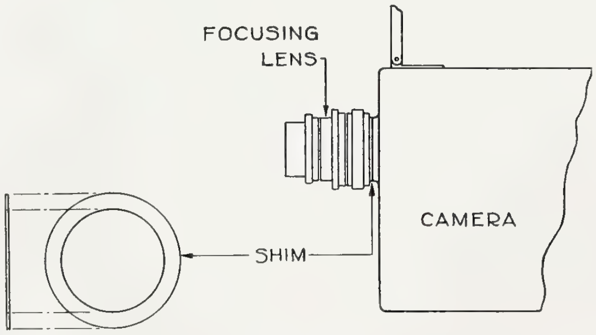


FIGURE 3.

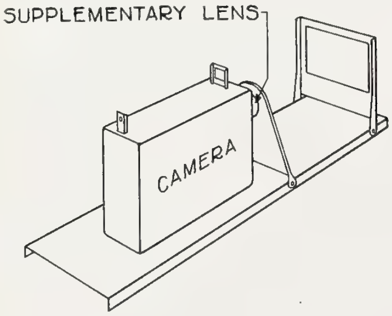


FIGURE 4.

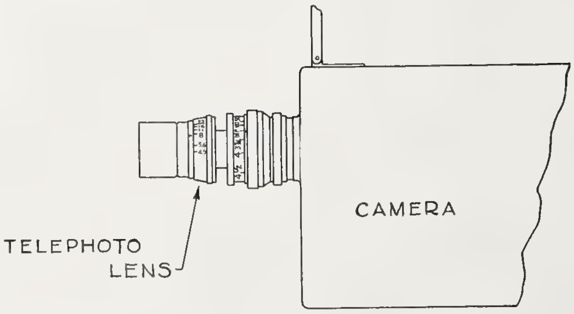


FIGURE 5.

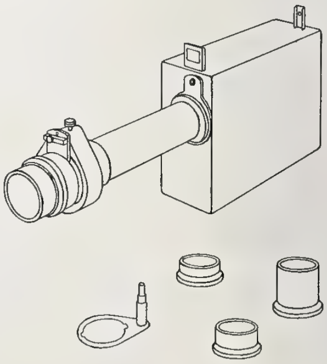


FIGURE 6.

• Above, we see in Fig. 1 a portrait attachment; Fig. 2 pictures a supplementary lens; Fig. 3 illustrates a shim, or washer; Fig. 4 shows a small titler; Fig. 5 shows a telephoto lens and Fig. 6 presents extension tubes; these devices are discussed by author.

FOCUSING FIXED FOCUS LENSES

Adding mobility to useful tools

T. R. POPE, ACL

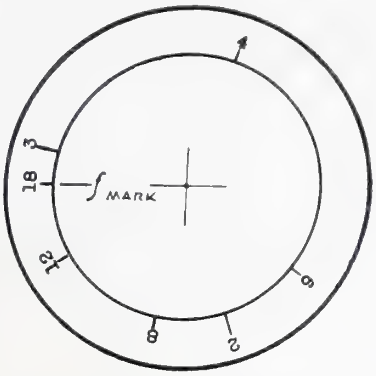
A FIXED focus lens is a convenience that serves beginning filmers, because it eliminates the need for careful distance determination, and all movie makers, because it saves time. But users of these conveniences often wish that they might employ them for filming objects closer to the camera than a fixed focus lens will record sharply.

This discussion describes a method by which fixed focus lenses may be given the additional capacity of being focused on these near objects. The calibrations in the diagrams shown here are based upon the lenses with which certain cameras are provided—half inch and one inch Wollensak fixed focus objectives. But, because of the fact of depth of field, they will work satisfactorily with other lenses, of the same focal length, whose fixed focus settings may vary from those used in the diagrams.

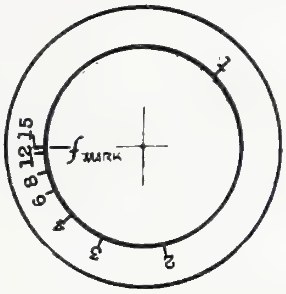
As you know, a fixed focus, or universal focus, lens is one that, when it is firmly seated, is permanently focused for a fixed distance, which varies from eighteen to thirty feet, for a one inch lens, and from ten to fifteen feet, for a half inch lens, according to the practice of manufacturers. However, although changing this pre-set focus is not possible when the lens is firmly seated, near and distant objects are brought into sharp focus by the tremendous depth of field which such lenses possess, because of their short focal length. Great as the depth of field may be, there is still a definite limitation on the distance to which one can approach an object and yet keep it in focus. A reference to the depth of field table furnished with *your* camera will reveal the exact extent of this limitation on closeups. Needless to say, this restriction will rob a movie maker, who has a fixed focus lens, of many fine closeups which he might otherwise make.

If you observe a movie lens which has a focusing mount or, for that matter, any still camera which focuses, you will note that focusing upon closer objects in all cases requires the lens to be moved further away from the film or focal plane. Your fixed focus lens is

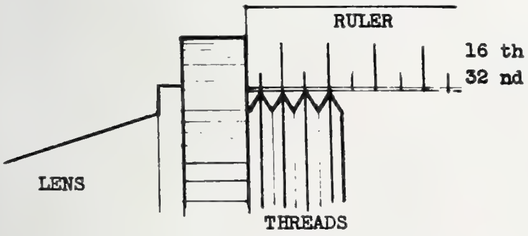
[Continued on page 501]



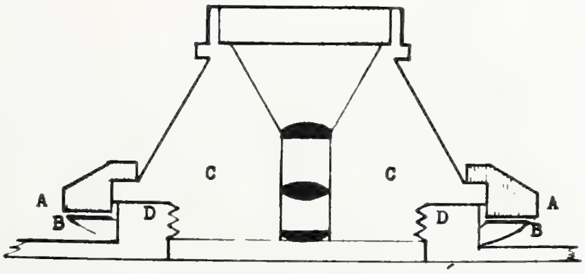
• **Fig. 1 shows calibrated focusing ring for one inch fixed focus lens; it is calibrated in feet.**



• **Fig. 2 shows calibrated ring for half inch lens of type used with 8mm. cameras.**



• **Fig. 3 gives an enlarged view of a part of lens mount, showing method of thread measurement.**

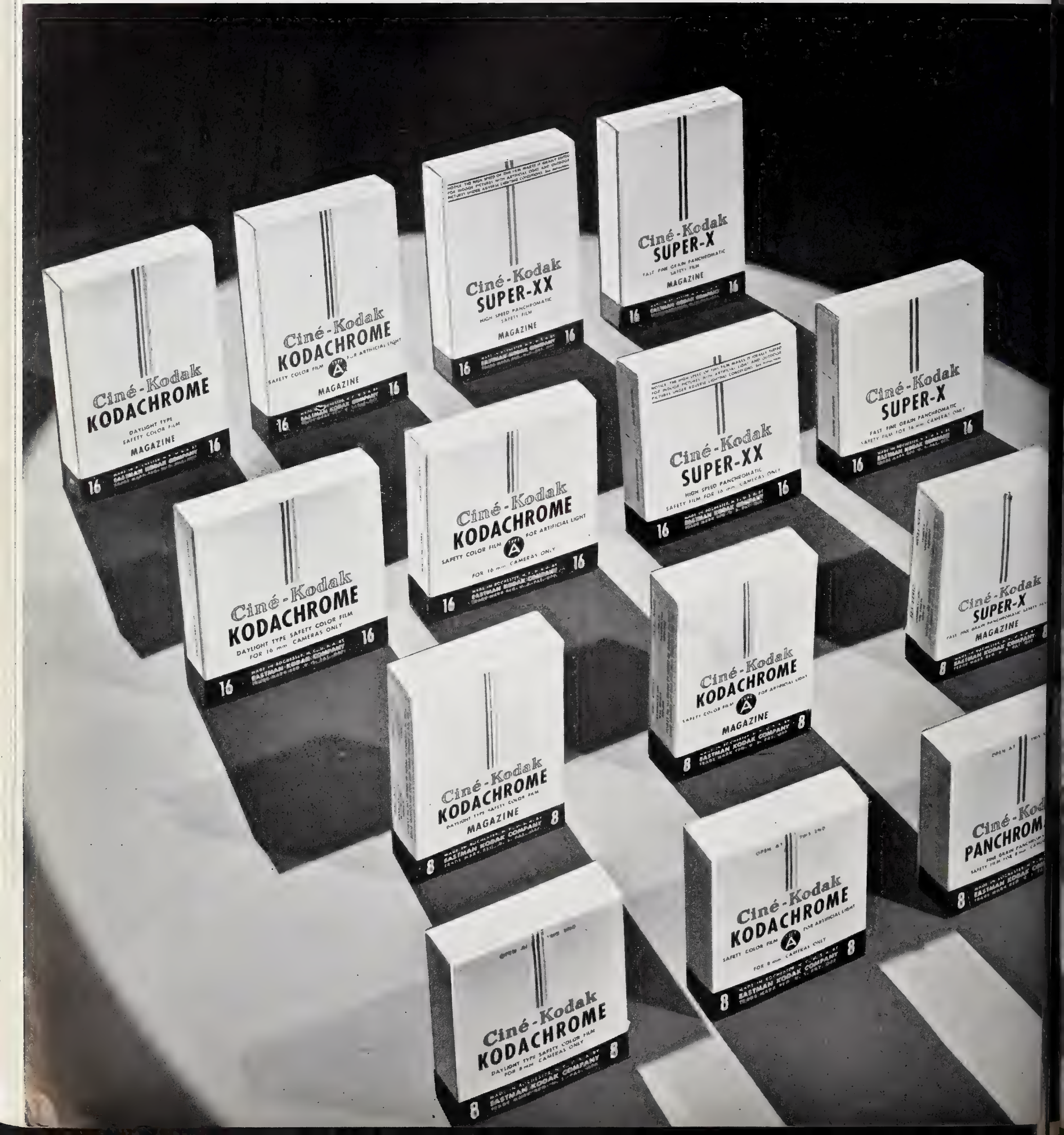


• **Fig. 4 gives lens cross section and way to mount ring; A, focusing ring; B, spring; C, lens; D, threaded lens plate of camera.**

• **These closeups call for lens mobility which author suggests way of achieving from fixed focus objectives; left, from Herman Bartel's *Awakening;* center, from *Linda's Third Christmas,* by Richard Lockwood; right, from *Grand Manan,* by R. W. Crowther; scenes like these can be made with aid of Mr. Pope's device.**

Biggest movie-making news in fo

CINÉ-KODAK FILM


Ciné-Kodak KODACHROME
DAYLIGHT TYPE SAFETY COLOR FILM
MAGAZINE
16
Ciné-Kodak KODACHROME
SAFETY COLOR FILM TYPE A FOR ARTIFICIAL LIGHT
MAGAZINE
16
Ciné-Kodak SUPER-XX
HIGH SPEED PANCHROMATIC SAFETY FILM
MAGAZINE
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Ciné-Kodak SUPER-X
FAST FINE GRAIN PANCHROMATIC SAFETY FILM
MAGAZINE
16
Ciné-Kodak SUPER-X
FAST FINE GRAIN PANCHROMATIC SAFETY FILM FOR 16 mm CAMERAS ONLY
16
Ciné-Kodak SUPER-XX
HIGH SPEED PANCHROMATIC SAFETY FILM FOR 16 mm CAMERAS ONLY
16
Ciné-Kodak KODACHROME
SAFETY COLOR FILM TYPE A FOR ARTIFICIAL LIGHT
FOR 16 mm CAMERAS ONLY
16
Ciné-Kodak KODACHROME
DAYLIGHT TYPE SAFETY COLOR FILM FOR 16 mm CAMERAS ONLY
16
Ciné-Kodak SUPER-X
MAGAZINE
8
Ciné-Kodak KODACHROME
SAFETY COLOR FILM TYPE A FOR ARTIFICIAL LIGHT
MAGAZINE
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Ciné-Kodak KODACHROME
DAYLIGHT TYPE SAFETY COLOR FILM
MAGAZINE
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Ciné-Kodak KODACHROME
SAFETY COLOR FILM TYPE A FOR ARTIFICIAL LIGHT
FOR 8 mm CAMERAS ONLY
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Ciné-Kodak KODACHROME
DAYLIGHT TYPE SAFETY COLOR FILM FOR 8 mm CAMERAS ONLY
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CINÉ-KODAK the film that first made home movies possible . . . then popular.

Kodak

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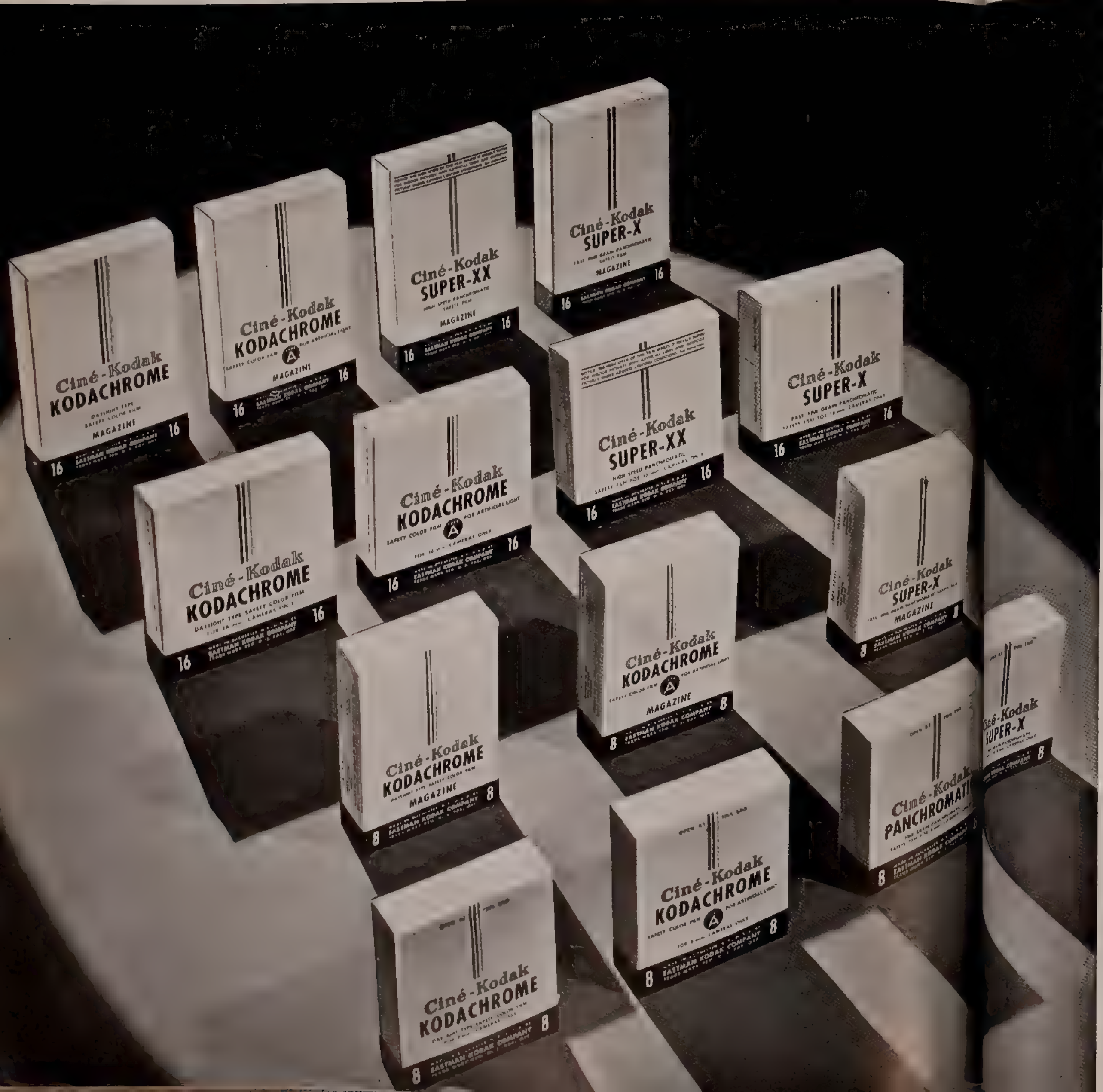

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CINÉ-KODAK **the film that first made home movies possible . . . then popular.**

Kodak

A FILM END QUIZ

How to use "nubbins" at roll ends

A. J. O'KEEFE

"JUST a few feet of film left on this roll. What'll I shoot?"

Every movie amateur has probably, at some time, asked himself that question. All too often the answer has been to use the short remaining footage on an uninteresting, unwanted shot of Aunt Emily walking down the front steps or of the neighbor's dog tugging at the clothesline—shots that never seem to fit in with anything else, and so are unprojected.

Here is a story of how a really satisfying 200 foot 8mm. film was made, exclusive of the titles, from "tail end" footage.

In looking for a profitable way to use these tail ends, I hit upon the idea of shooting various local landmarks, estimating that there would eventually result enough shots of this sort to make—somehow or other—an interesting local history record.

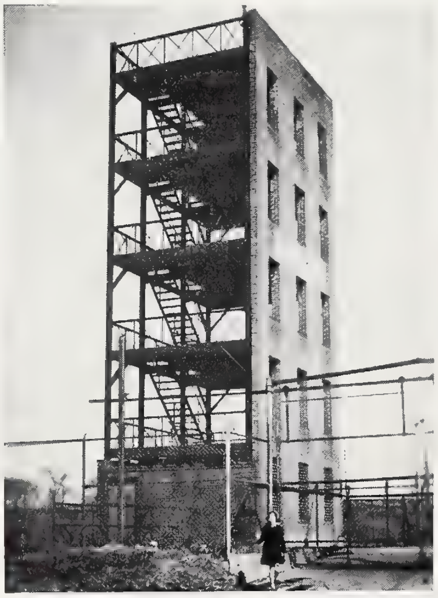
Since I was using several rolls of 8mm. film each month in various projects, it was not long before I had a collection of about thirty "tail end" shots—more than enough to make a picture. Realizing that, unless some human activity and some continuity were injected into such a film, the finished product would probably be a dry as dust series of unconnected local views, I decided to pattern it somewhat after the popular radio quiz programs, and I induced my two young daughters and a distinguished eighty two year old fellow member of our Albany Amateur Motion Picture Society to perform some light acting in the nature of an introduction.

The picture starts with the title, *How Well Do You Know Albany?*, lettered in white on a black card, in an Old English letter in keeping with the early English history of the city. By means of rewinding the film after shooting the titles and resorting to double exposure, the black background gradually gives way to one of successive action shots about the city's busy streets, upon which the entire main title and the introductory subtitles are, in turn, superimposed. Simple conversational titles throughout the film were lettered in white, in an easily read type style on a solid black card, no action appearing behind them.

After the main and introductory titles, the action begins with a shot showing our elderly gentleman, sitting bare headed on a park bench, enjoying the summer morning's sun. Two children (my daughters) stroll along the park walk toward him. When they are abreast of him, he inquires (conversational title) *"Doing a little sight seeing, girls?"*, to which they reply (conversational title) *"Yes, sir."*

• Various scenes about Albany used by author in ingenious film from film ends; he reports using what is probably a record number of splices in the footage employed; movie offers quiz as well as pictures.

Photographs by A. J. O'Keefe



"How well do you know Albany?" he asks; then the three of them agree to do some sight seeing together and, all turning toward the camera, suggest to the audience that every one join them and make the trip a sort of travel quiz, a "How Well Do You Know Albany?" quiz! Conversational titles are, as you can imagine, freely used.

The elderly gentleman then commences the "tour" by pointing out, first, the City Hall, at his right, the State House, at his left, and the State Capitol and other important nearby buildings, with occasional references (conversational titles) to buildings and scenes that previously occupied these sites and had passed into history before the motion picture era. At appropriate intervals, views of some of these long since removed buildings and forgotten scenes are spliced in. They were filmed from old "stills" in the files of the Albany Insti-

[Continued on page 508]

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Chicago elects Members of the Chicago Cinema Club, meeting in the Lyon & Healy concert hall, elected new officers for the current club season, as follows: Mrs. George L. Kirk, president; Arthur C. Kadow, vicepresident; Catherine Mulcahy, ACL, secretary; Sherman Arpp, treasurer. Serving with them on the board of directors are Myra C. Billings, Robert Dreffein, B. J. Babbitt and S. J. Hofreiter. Recent CCC programs included a screening of *California and the West*, by H. G. Erickson, and a demonstration, through slides and 16mm. movies, of Ansco Color, by James Wassell, of Ansco, ACL.

Music in Melbourne An outstanding program of 16mm. sound films and an illustrated lecture on the technique of sound on film recording were features at late summer meetings of the Victorian Amateur Cine Society, with headquarters in Melbourne, Australia. W. A. Deutsher was in charge of the sound screening, which included *Attack, Peace River, Maple Sugar Time, Wild Elephant Roundup, A Thrill a Second* and *Pin Cushion Man*. J. R. Kling, from Melbourne's Sound Recording Institute, presented the demonstration. Cyril Stevens, vicepresident of VACS, has been announced as the winner of the club's annual general contest, with *Glamour Valley*.

Sound in Salt Lake A demonstration of sound recording on magnetized wire was the highlight of an early fall meeting for members of the Utah Cine Arts Club, ACL, gathered at Teamster's Hall, in Salt Lake City. The instrument, a product of the General Electric Company, was shown by the Messrs. Rank and Stocking, local agents of G. E. Seen on the same program were *San Francisco Fair*, by George Brignand; *Through Castle Gate to Utah's Wonderland*, by Norman Schultz, ACL; *Time for Trout*, by F. W. Anderson; *Rails to Rainbow's End*, 16mm. sound Kodachrome, produced for the Denver & Rio Grande Railroad and presented by their city freight agent, E. R. Starr. A later screen program included *Northwest Travels*, by Cliff Zimmerman; *Intimate Mexican Travels*, by J. Vernon Sharp; *Youthful Fantasy*, by John Allein.

Produce in Long Beach There were fourteen cameras trained on the sets of *The Human Death Ray*, as members of the Long Beach (Calif.) Cinema Club began production on the unit's new communal screen play. Pat Rafferty, club president, is in charge of direction, working from an original story by Frank Kallenberg. Among the featured players are John M. Rigby, Dr. B. C. Wildman, Nellie Lloyd, Claude Evans, Margaret Milligan and Howard Derr. Seen on the Long Beach screen at an earlier fall meeting were *High Sierra*, by Hubert Hagen; *Burning Sands*, by John J. Lloyd, ACL; *Yellowstone*, by Bruce Ramsey; *Vacation Rambles*, by Cecil Thomas; *Rock-A-Bye Baby*, by Forrest Kellogg.

• Erma Niedermeyer, ACL, at turntables, with President Dan Billman, jr., ACL, left, and Program Chairman John C. Lauber, ACL, right, at first autumn meeting of Minneapolis Cine Club.

Eights at MMPC It was 8mm. night at the second fall meeting of the Metropolitan Motion Picture Club, ACL, gathered in its new quarters at New York City's Hotel Pennsylvania. Included in the guest program were *Random Recollections* and *Le Petit Cinéma*, by George Valentine; *An Anaesthetic Fantasy*, by Ernest Kremer, ACL; *It's V-E Day*, by Terry Manos; *Titling Technique*, by William Brandegee. For this special program, MMPC even borrowed the services of Archibald MacGregor, ACL, famed maestro of the twin turntables from the New York 8mm. Motion Picture Club.

CCSF is host The Cinema Club of San Francisco played the host this year at the annual joint meeting of that group with members of the neighboring Westwood Movie Club. Charles Hudson and Colonel Meredith Lewis presided for CCSF over a program which included *Colorful San Francisco*, by George Loehrson, Westwood president; *The Home Front*, by Ed Franke, ACL; *Our Garden*, by Joe Pissott; *Pictorial Jewels*, color slides by Leon Gagne; *Nantucket*, a Ten Best award winner by Russell T. Pansie, ACL, from the Amateur Cinema League's Club Library. Members of both units are appearing currently on *Highlights and Shadows*, a photographic hobby program sponsored by San Francisco's KQW.

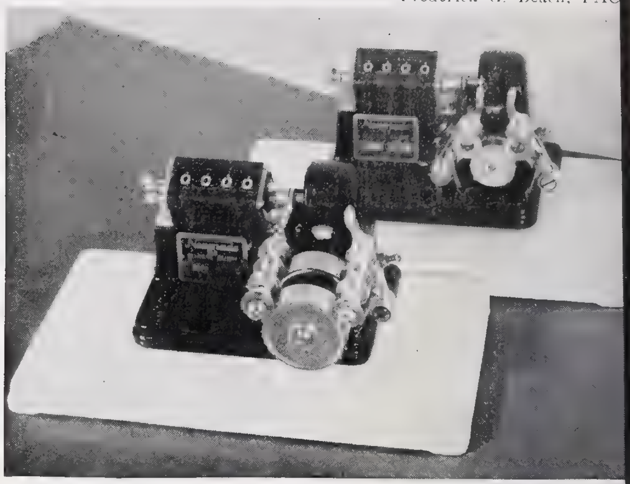
Brooklyn Guest Night *In His Own Judgement*, 1944 Maxim Award Winner by Joseph J. Harley, FACL, was the feature film on the season's first Guest Night program of the Brooklyn Amateur Cine Club, ACL. Also presented were *Bettas*, by John Larson; *How Green is the Earth*, by Charles Benjamin, ACL; *V-E Day Celebration*, a compilation by Charles J. Ross, ACL, William Morris and Irving Gittell. At an earlier, regular meeting, members saw *Railroads Across the Country*, by Mr. Benjamin, and *Port Jefferson Outing*, by Messrs. Benjamin and Ross.

[Continued on page 511]

The Clinic

Technical comment and timely topics for the amateur

Frederick G. Beach, FAC

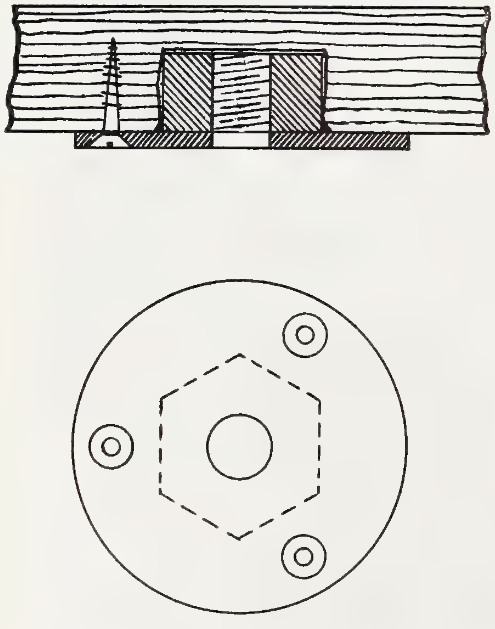


• Footage counter can be made to register in seconds instead of feet, by substitution of new sprocket on commercial model.

A simple tripod bush

"A camera tripod," writes G. A. Gauld, ACL, from England, "can be made to serve many other purposes besides that of providing a mount for a camera. Provided a suitable bush is available, it can be used to support a screen, by screwing the bush to the underside of the box which houses the roller—if that type of screen is used; it may be called into play to carry reflectors or Photofloods; in fact, it will serve in any situation for which a stand of some sort is required.

"Practically all cameras have a tripod bush screwed to take a twenty thread, quarter inch screw, and all that need be purchased to make a number of useful bushes is a few twenty thread, quarter inch nuts. For each bush, a disc, about one and a quarter inches in diameter, is cut out from sheet metal about one sixteenth of an inch thick, drilled at the center, to clear the bolt. Three additional countersunk holes are drilled around the disc, to take the three wood screws which will fix it to the 'gadget' for which it is required. The nut is then soldered to the disc and the bush is completed.



• Diagram shows construction of bush for tripod for use with various pieces of cine equipment.

"In fitting it, a neat job is secured if the nut can be let into the wood, leaving only the disc showing on the surface, as is indicated in the sketch on this page."

Timing aid

Frederick G. Beach, FACL, passes on this helpful suggestion for those who will add sound to their pictures. "The problem," says Mr. Beach, "of accurately timing 16mm. footage, to be used in sound on film recording or with sound on disc accompaniment, can easily be solved by a simple adaptation of the standard footage measuring machine. The regular twenty frame sprocket is replaced by a twelve frame sprocket. The regular footage measuring machine, changed in this manner, will then register seconds on the counter instead of feet. The machine is so geared that two revolutions of the sprocket shaft advance one digit on the counter. Hence, the regular twenty frame sprocket passes forty frames, or one foot, for each two revolutions. If a twelve frame sprocket is used, each two revolutions will then pass twenty four frames, or one second of sound film speed.

"The mechanics of making the change should be handled by a competent machinist, for it involves drilling the small sprocket to fit the larger shaft. A slight bending of the arms with idler rollers is needed, in order to prevent their coming together at the top. The illustration on this page shows a standard measuring machine in the foreground and a converted machine in the background. The converted machine may be used with either sprocket; the change is made by loosening the set screw which holds the sprocket on the shaft. The set screws which determine the spread of the idler arms must also be reset when the sprockets are changed. This is a simple operation easily performed with a small screw driver."

Christmas borders

Miniature cut-out Christmas trees appear in holiday advertising and may be obtained, if you have luck, from your local stationer. While their dark green will be too sombre for an overall pattern in colored titles, even with a bright contrasting red for the letters, which will probably cause a troublesome shimmer, they will serve admirably as a border. If you have a vertical titler and can find model trees small enough to serve with it, you can make interesting experiments with the shadows they will cast.

Good label

Ever since we mentioned in this column some months ago the Kum-Kleen self adhesive label, these handy little stickers have been off the stationery market. We are glad to report, however, that we again found them the other day, and that they are manufactured by the Avery Adhesives Company, Los Angeles 13, Calif.

WHAT HAVE YOU DONE?

The Clinic is written by the readers of Movie Makers. Here you can tell your fellow amateurs of new devices and methods which you have worked out and which will help them.

Your contribution to this department is welcomed. For each of your items accepted by the Editor of *The Clinic*, you will be paid Three Dollars, if the item is illustrated, and One Dollar, if it is not illustrated.

You are cordially invited to join in writing *The Clinic*. Address items to Movie Makers, 420 Lexington Avenue, New York 17, N. Y.

MULTIPLANE SETS FOR FILMING WITH MODELS

The second of five discussions of a new technique

G. A. GAULD, ACL

IN THE first article of this series, in October MOVIE MAKERS, we reached the stage of planning the space of our model set from the original perspective sketch, or "picture," of the scene we wish to construct.

We established the position of the principal object, the puppet and the objects in the immediate foreground. We also fixed the distance limits and selected suitable objects at suitable distances, to build up the middle distance of the scene.

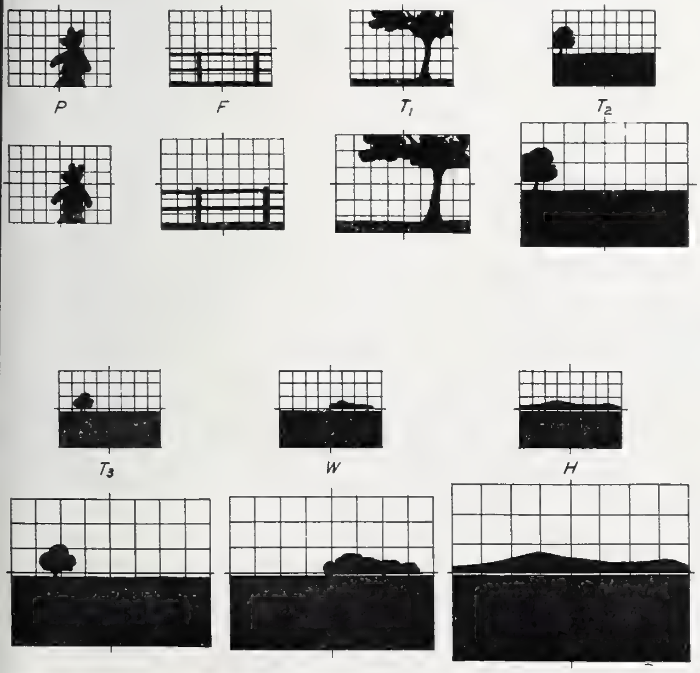
Furthermore, with only the original sketch to guide us, we determined the actual sizes of all these objects on the full size scale and found their true positions in space, in terms of distance from the camera. The task ahead of us now is that of transferring these objects to a model set of reasonable dimensions.

Although we are going into this single scene in great detail, it must be realized that there may be other shots of a similar nature in the whole film. The scene itself may change, but the same principles will apply. Consequently, we must choose our scales and "planes" with other scenes in view, so that the same model stage may be used for a number of sequences. The key to the choice is the puppet himself.

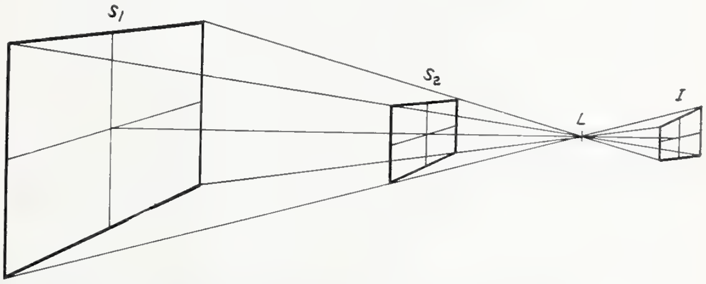
It will be evident that we shall have to use several editions of the puppet and his associates and that, in most cases, three will be the minimum. We shall have a head and shoulders model, to a relatively large scale for close-up shots, when we wish to portray facial expression. Next, we shall require a full model, to a fairly large scale, for shots in which he appears more or less in full length. Facial expression will probably be limited to eye movement, but arms and legs must be free to move as required. Finally, we shall probably need a small edition, having leg and arm movements only, for shots in which the puppet appears in the distance or middle distance. Since we intend him to appear from somewhere about the knees up, in the sequence we have under discussion now, the second edition will be our choice.

From a practical point of view, the figure should be about six inches high, not to be too "fiddling" when it comes to imparting movement to his limbs. The very easy scale of one inch to one foot will give us a puppet five and a half inches tall, and, thus, our main basic scale is determined. Now we cannot "compress" our puppet without distortion; consequently, we must place him at the true scale distance from the camera, that is, twenty inches. We will give him a little room on the stage, say four inches, thus bringing the front of the stage to sixteen inches from the camera.

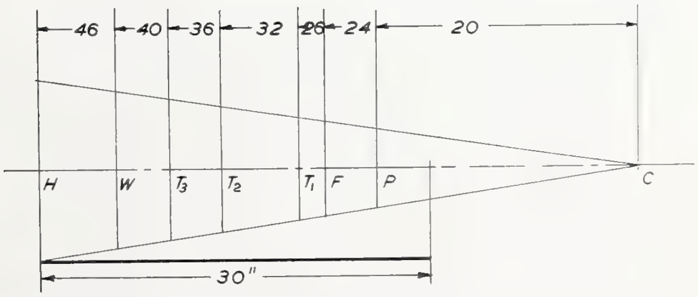
Now it is quite clear that we cannot set our hill at the true scale distance from the camera, for that would require a stage 5000 inches, or 417 feet, long! This is where we apply compression, and, bearing in mind such matters as depth of field, I am going to set the limit of my model stage at thirty inches "deep," bringing the background plane to forty six [Continued on page 498]



• Fig. 1 shows, above, main objects "lifted out" of original sketch in October MOVIE MAKERS; below, objects are enlarged in new scale for compression.



• Fig. 2 gives relationship between camera image, "I," and area of original sketch and that of enlarged, new scale for compressed set.

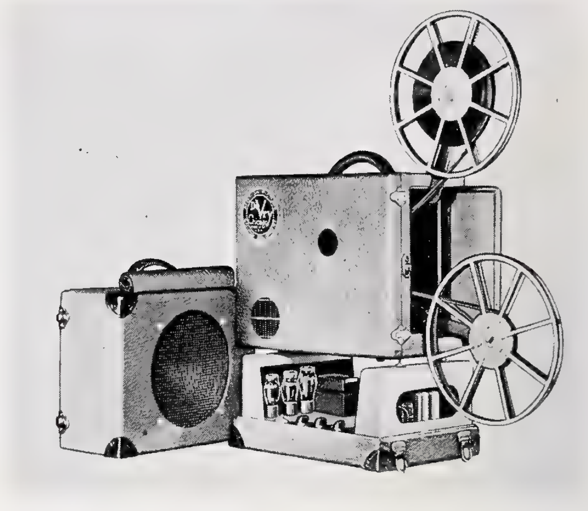


• Fig. 3 gives scale for various planes in model set, showing the compression required to bring true scale model set down to workable proportions.

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

D. E. B. STEVENSON, ACL


• DeVry 16mm. sound projector has streamlined carrying cases; amplifier and speaker can be used separately.

DeVry products available To meet the expanding needs of business, education and professions, the DeVry Corporation, 1111 Armitage Avenue, Chicago 14, Ill., announces that its 16mm. sound on film equipment is again being made for civilian uses. Projector and sound systems are housed in streamlined carrying cases, enabling a twenty five watt amplifier and a twelve inch electrodynamic speaker to be used separately with a phonograph or microphone as a public address system. The projector takes sound or silent films without extra equipment.

Sand painting Lieutenant Jack Breed has produced a 16mm. Kodachrome picture about the Monument Valley area, distributed by the Bell & Howell Filmosound Library, 1801 Larchmont Avenue, Chicago 13, Ill., in silent and sound editions. The film, titled *Navajo Sand Painting*, features that art. Picturing the same area on a broader scope, in a silent Kodachrome film, about to be released under the title, *American Antiquities*, is a study beginning at Mesa Verde, passing through the Navajo National Monument, showing the famed Rainbow Bridge, and concluding with Navajo shepherds. This picture was produced by Joe Ott.

RFC agent The Fairchild Camera and Instrument Corporation, Jamaica, N. Y., has been appointed agent for the Reconstruction Finance Corporation, in the sale of United States surplus goods, including aerial cameras and other photographic equipment.

The contract includes Fairchild products as well as those of other companies made from Fairchild designs. Many of these will be new and will be marketed after a thorough check and lubrication by Fairchild. Others will be reconditioned and sold as used equipment. In the attempt to get the best returns for the government, Fairchild engineers are working on adaptations enabling the instruments to be used for new purposes. A machine gun camera is to become an automatic recorder for industry and police work; the famed K-20, four by five inch, manually operated, roll film aircraft camera is getting a new focusing attachment, making it usable for advanced amateur and professional ground photography. These examples of reconversion indicate how war material can serve in peace.

Official brochure Listing more than 115 entertainment and educational films, the Official Films catalog, just off the press, is free to all projectionists. Compact, complete and colorful, the new catalog includes fifteen new films that have just been added to the Official line. Available from Official Films, Inc., 625 Madison Avenue, New York 22, the listing covers cartoons, sports, great music, jazz, specialties and other categories.

Winners later To give overseas service men and women equal opportunity with those who are stationed in this country, the Wollensak Optical Company, Rochester, N. Y., is withholding final decision in its "Name the Lens" contest. The overseas entries, like those in this country, had to be postmarked September 30, but the extra mail time caused delays. In the contest Wollensak is seeking a trade name for its complete [Continued on page 511]

• New Eastman officers are, left to right, Perley S. Wilcox, board of directors chairman; James E. McGhee, vicepresident and general sales manager; Major General Edward P. Curtis, vicepresident in charge of movie sales; Edward S. Farrow, vicepresident and assistant general manager; Ivar N. Hultman, vicepresident and assistant general manager.

PRACTICAL FILMS

The general movie as used for various purposes

PLASTICS SERIES

Produced by Caravel Films, Inc., 730 Fifth Avenue, New York, N. Y., for the United States Office of Education's Visual Aids Division, is a series of ten motion pictures about plastics that contains films covering the origin of plastics and their uses. The black and white movies, released in 16mm. and 35mm., are designed for the training and orientation of students in schools and of workmen in plastics plants, as well as for the general public. The ten films commissioned by the Office of Education for war training use were designed to be simple, comprehensive illustrations of the plastics industry, by means of which untrained men could learn the trade and go quickly to work.

The first of the films, *Origin and Synthesis of Plastics Materials,* covers the synthesizing of a typical thermosetting and a thermoplastic material by a process which is basically the same for all plastics; the second, *Methods of Processing Plastics Materials,* shows the processes of compression transfer and injection molding, extrusion, laminating, machining and finishing; the third and fourth cover simple compression molding; the fifth describes transfer molding with inserts; the sixth shows semi-automatic molding with inserts and hand molding; the seventh deals with injection molding and setting up a press; the eighth presents the cleaning and servicing of an injection press; the ninth teaches hand filing, buffing, polishing, wiping and tumbling; the tenth shows circular sawing, boring and turning, and milling laminated material. Basic precautions are pointed out, with the steps of operation.

PRESERVING A HERITAGE

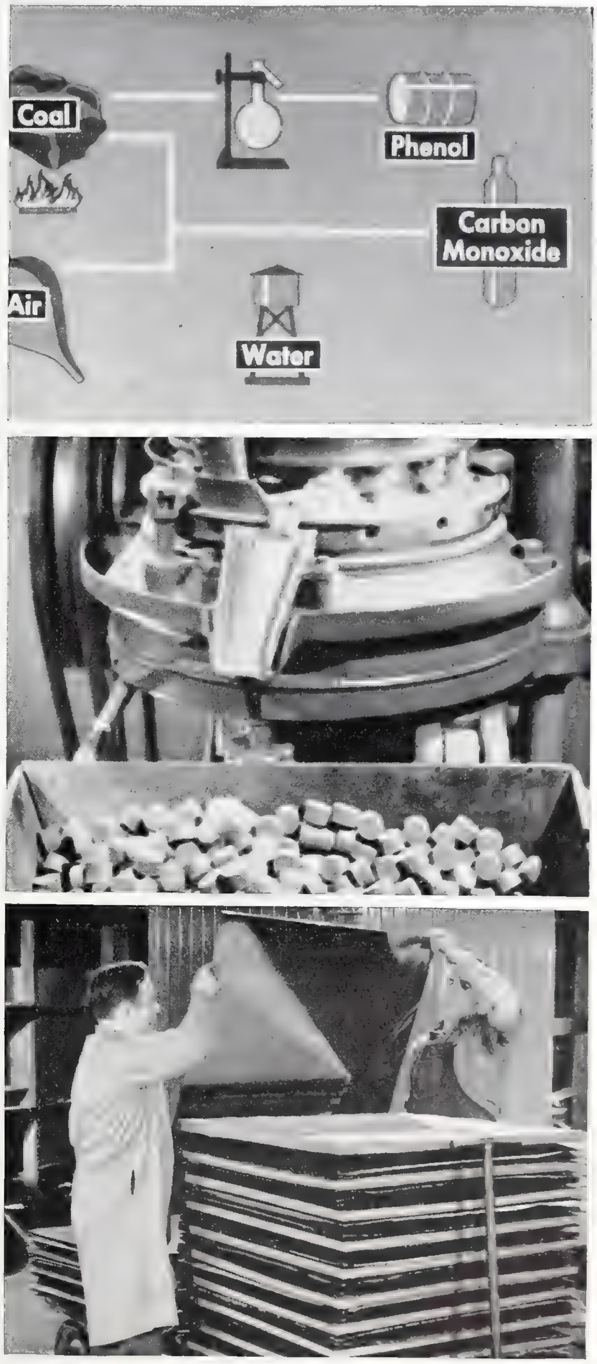
The National Film Board of Canada, 620 Fifth Avenue, New York 20, N. Y., announces the release of *Life on the Western Marshes,* a black and white film running thirteen minutes.

Each spring North America's wild ducks and geese leave their winter habitat and migrate to their northern breeding ranges. Most of them land in the Canadian Northwest, where, by June, the marshes shelter thousands of broods. Despite the rapid growth of the ducklings, teeming dangers destroy seven out of ten before they ever learn to fly. On the ground, magpies, ground squirrels and gophers endanger the young. From the air, crows pounce on the nests, to eat eggs and ducklings. Still the greatest danger comes from man's misuse of natural resources. By allowing water systems to flood the brooding areas, many young ducks and eggs are washed away. The film shows how an organization, Ducks Unlimited, is preserving wild fowl from these various threats to their existence.

MEXICAN INFLUENCE

Give and Take With Mexico, an 800 foot, 16mm. silent, color film shows the permanent influence of Mexico on the architecture, clothes, arts, music and dancing of the United States. This picture, produced by Frith Films, Box 565, Hollywood 28, Calif., presents the genuine qualities of a people of high native intelligence whose culture has made a deep impression on the Western Hemisphere.

[Continued on page 514]



• Scenes like these are filmed in movie series of ten films made about plastics by Caravel Films, Inc., for Education Office.

The Ten Best and the Maxim Memorial Award

[Continued from page 477]

shall not cease. Beginning with this great and noble theme, Mr. Gunnell doubles back in his production to show the creation of this Earth which the Lord has blessed.

Here, used interpretively rather than for itself alone, Mr. Gunnell's superb craftsmanship with the camera rises to new heights of power and dignity. His sequences suggesting the formation of the cosmos and the first coming of light to the new planet are among the most stirring and purely creative passages in the history of amateur movies. His use of already existing scenes—a geyser or boiling springs of mud—to suggest the primordial genesis are imaginative editing at its highest plane. Flowers, fruits and the fowls of the air take on new beauty in Mr. Gunnell's moving testament to God's handiwork.

As befits such a splendid theme, *While the Earth Remaineth* is scored with music of great stature. Presented with the picture are passages from Beethoven's *Pastoral Symphony;* the *Symphony in D Minor,* by César Franck; Robert Schumann's *Third Symphony; Harold in Italy,* by Berlioz; the Deems Taylor suite, *Through the Looking Glass; Omphale's Spinning Wheel,* by Saint-Saëns, and the *Symphony in D Major,* by Haydn.

Arts and Crafts in Mexico

Ralph E. Gray has once again turned his inquiring and sympathetic camera upon the people and places of Mexico. The result is *Arts and Crafts in Mexico,* an authentic and altogether admirable record of that country's hereditary handicrafts. Here, in almost lavish detail, is an intent family of woodworkers, fascinating in their casual skills with hands *and feet.* Here are *senoritas* who both weave and wear the lovely silken *rebozo,* which shares honors only with the *serape* as the mantle of Mexico. One sees with equal clarity and charm the fashioning of pottery, the firing of copper vessels and the fine crafting of Mexico's soft and gleaming silver. Even the great Diego Rivera, pictured at work in a sequence which is a genuine "beat," is engagingly included within the family of Mexico's artisans. Mr. Gray has compiled a cinematic document of great beauty, genuine human interest and authentic social value.

Honey Harvest

If you have never thought much about the communal effort that produces your breakfast honey, you will find a whole new world of careful organization set forth in William W. Vincent, jr.'s movie. If you have read about this world, you will realize the very great accomplishment of the filmer of *Honey Harvest,* as you see his picturization of the regimented and incredibly organized bee communities. By means of amazing closeups, Mr. Vincent identifies the various workers, shows them at their hard tasks and lets us see the queen bee, the drones, the nectar scouts, the farmers, the nurses and all the complex bee classes. Nectar is sipped and collected; it is used or stored until, finally, man takes the residual product for his own use. A breakfast sequence of great compositional charm begins and ends this highly unusual record.

Land Snakes Alive!

Few individuals make so bold as to approach a snake either in a cage or its natural habitat. Leo J. Heffernan, however, not only approached a large number, but he has made a brilliant record of them in their natural surroundings and normal pursuits. No mere collection of harmless grass, garter and black snakes, this film of the field shows rattlesnakes, copperheads and coral snakes in their deadly dangerousness.

Land Snakes Alive! is a comprehensive record of a series of field trips made by a group of amateur herpetologists, specialists in the study of reptilian life. An effective sequence deals with milking a rattlesnake of its venom; here, unusual and intelligent use is made of a split screen which shows simultaneously a medium shot of the subject and a closeup of the detailed action. Although the film is popular in style, it is highly informative. Even persons who shudder at reptiles will find amusement in the scenes of the common hog nose, or puff adder, playing dead when it believes itself in danger. Mr. Heffernan lets snakes put their best coils forward.

Lassie Stays Home

Children and pets are generally lovable and always interesting; but filming them is not a simple task, as many amateurs have found out. Raymond J. Berger, in *Lassie Stays Home,* accomplishes it with a sure touch and an ease that will be the envy of his fellow filmers. The excellently planned story tells of a lost child who is found by Lassie, the loyal canine family member, after the baby's somewhat older sister hunts her frantically. No adult appears in any of the footage; and, remarkably enough, one does not sense the directing mother, just out of camera range. The whole movie goes forward as if the children and Lassie were entirely alone, with the camera miles away. Here is 8mm. at its best and here is a film that every amateur would be proud to have made.

Return from Fire

Return from Fire, as defined by its producer, Dr. W. Lynwood Heaver, is the "biography of a mental breakdown." In its opening we meet a boy and girl idyllically in love. But the clouds of war fall across their summer sunshine, the young man is called up and, in a short time, is announced as missing in combat. It is then that the fires of apprehension, misery and terror sear into the girl's mind. How modern psychiatry serves, at last, to recall her from this self inflicted limbo is the climactic dénouement of Dr. Heaver's drama.

The conception of *Return from Fire* is imaginative and exciting. The acting and its correlative direction are excellent throughout. A provocative musical score contributes markedly to the maintenance of dramatic tension. Dr. Heaver's camera work, rising occasionally to heights of cinematic imagination, is sound, satisfying and suggestive of still greater things to come. Put down his name as one to watch!

The Alpine Vixen

In *The Alpine Vixen,* a dramatic story based on folklore legend, Anchor O. Jensen has raised 8mm. color filming to a level that movie makers in any width would do well to emulate. Particularly in the double exposed sequence of the Titian haired girl in a cave of crystals does he prove his skill with the camera. Mr. Jensen also achieves unusually pleasant outdoor lighting, both in close shots and more distant scenes.

The film is accompanied by a narrative, to clarify the pictured story, interspersed with a folk tune played on an accordion, all of which is recorded on a sixteen inch disc. One might have hoped for more somber music to match the menacing mood of the early part of the film, but the accordion tune is in keeping with the climactic scenes of the festive villagers. Infelicities of modern accouterments which would have marred the spirit of the legendary tale have been judiciously avoided.

The Inside Story

With the help of four wild ducks and two cooks, Dan Billman, jr., has produced a gay film of contrasting culinary abilities. With understandable economy, he has allotted only one duck to the novice cook, while three are given to a jewel of the kitchen. The preparation of the birds in competent hands is a delight to watch, for the closeups of each step are examples of superb interior lighting. The abandon with which the beginner mixes the dressing and what happens to her stuffed duck in cooking are presented in ludicrous contrast.

The Inside Story has as its climax an attractive sequence of serving the perfectly roasted birds at a family dinner. A light touch is added by gay titles and their accompanying sketches, while special mention must be made of the fine scene shot from outside the house at night, to reveal the warm interior of a pine paneled room through the black tracery of the casement window frames.

Worth Scouting For

With the vitality of youth, the wonder of the woods and adolescent hunger for adventure, you have the ingredients for an excellent movie. Al Morton accepted the challenge offered by them, and turned out an interesting and competent film. *Worth Scouting For* has the indefinable quality that comes from fine filming, innate good taste and an understanding of boys' ways in the woods.

Taking two independent youngsters and a large Boy Scout troop, Mr. Morton skillfully weaves a good story, based on the scorn of the two boys for the "sissy stuff" of Scouting. Both the troop and the boys go camping in the same area. The untrained campers make the mistakes avoided by the Scouts. They eat cold food because of their inability to build a fire; they become ill from smoking cigarettes which they have stolen; one almost drowns and is rescued by a Scout. They learn their lesson and decide that to "know how" is intelligent, not "sissy." A fine ability to film and direct youngsters with success makes *Worth Scouting For* an excellent picture which will be a delight to the actors in years to come. That, in itself, is a high accomplishment.

Navajo Rug Weaving

E. Tad Nichols, III, born in the West, has been in the saddle almost since he first toddled. Much of his time has been spent among the Western Indians, and he has an intimate knowledge of their ways. So skillfully has he planned and edited each sequence of *Navajo Rug Weaving* that the audience has the rare satisfaction which comes from seeing just the right amount of each step of this ancient art that has held one method and course for many centuries. The direction and filming are of such excellence that the viewer almost seems to be present for the carding, spinning, dyeing and actual weaving of the rugs. Here is the human record film at its best.

Backyard Zoo

To film an insect well, when it is crawling, creeping or flying, is a real feat. Francis M. Spoonogle does this with great success. In his film, *Backyard Zoo*, he has taken completely undirectable creatures and has managed to capture them on film with such intimacy as to give one the feeling that he might be living for a while in the insect world. Unsuspected beauty is revealed in the coloring of caterpillars with normally unseen fur collars. So sharply has he focused on insect life in this

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beautiful 8mm. film that the "feathers," making up the coating of a butterfly's wings, are almost discernible.

Butterflies

The late and unlamented war kept amateur movie makers—along with the rest of peripatetic America—pretty close to their backyards. Robert S. Walker is one who has made this restriction pay dividends. The result is *Butterflies*, a charming study of these winged wanderers of blossomland. Those filmers who have ventured into the field of extreme closeup work will understand and applaud the patient skill with which Mr. Walker got wellnigh perfect results in recording each new specimen. Rhymed quatrains serve, with the scenes, to create a film of light and airy entertainment.

Cystometrography

Dr. A. I. Willinsky has made an important contribution to medicine in his film *Cystometrography*. The initial part of the movie shows brilliant use of models in this amazing recording of bladder pressure. The second portion deals with the machines used in study technique and includes one developed by Dr. Willinsky himself. The picture culminates with a series of charts, showing the wide variety of clinical records kept. The film is a very intelligently planned, comprehensive statement of the method that Dr. Willinsky is presenting.

Garden Truck

Albert D. Furnans has taken a group of charming people in a natural pursuit, truck gardening, and has developed a genuinely amusing "running gag"; the result is a delightful family film. Through an excellent sense of timing, he has sustained the "gag" with proper finesse until its final disclosure. The refreshing use of angles and the meaningful employment of lighting, together with good editing, bring balance and clarity. The entire picture shows the result of good planning and directing, and the filming keeps well abreast of these.

Interlude in Sunlight

As an openly avowed disciple of Herman Bartel, one of the old masters of nature filming, Martin E. Drayson has been an able and imaginative pupil. Seldom have individual scenes of such delicate beauty as his poured across the screen of personal movies. *Interlude in Sunlight*, like Mr. Bartel's work in *Awakening* or *Pathétique*, is essentially an effort to interpret, in cinematic imagery, compositions of music. As such, it is divided into three sections or movements, comprised pictorially of bees, flowing water and flowers. The musical scores which these interpret are Paganini's *Moto Perpetuo*, Massenet's *Méditation* from *Thaïs*, and Johann Strauss's *Wiener Blut* waltzes. Preceding these pieces (during the lead title assembly) and between the several sections, Mr. Drayson has elected the use of complete silence.

Nantucket Turnabout

Take a man who wants to play golf and his wife who wishes to see the sights on a family vacation and you have the simple plot of *Nantucket Turnabout*. Richard Elms treats the idea with a freshness, however, that lifts it from the usual vacation film class. Through the mechanism of the wife's desire to visit historical places, some lovely views of Nantucket are logically inserted in the film, while the husband wearily tags after her as his prepayment for a chance to play golf. The eventual golf game ends with the wife, fresh after her sight seeing, winning easily, while the exhausted husband repeatedly drives to the rough, far into the final sunset.

Ossining in Wartime

Ossining in Wartime is a sincere cinematic record of civilian war activities which every community in the land would be pleased and proud to have. It was not an easy production to complete. Conceived only in the later years of our war effort, the majority of the picture's sequences had to be especially recreated for the ubiquitous camera of its producer, Robert F. Gowen. Newspaper headlines, posters, placards and an occasional subtitle maintain the film's episodic continuity from the earliest efforts of airplane spotters and air wardens to the final joyous ceremonies marking victory over Germany and Japan.

Outside the Big Top

What happens behind the scenes is always of interest to curious people—and most of us are curious. Remembering the delighted boys who sometimes get odd jobs in the backyard of the circus, Guy Nelli elected to let us see what they have seen, in *Outside the Big Top*. Not once are we shown the performance for which the whole effort is made, since Mr. Nelli very properly stays outside with his camera. Beginning with interesting and well filmed scenes of the circus in its early morning arrival, Mr. Nelli shows us how the Big Top is set up and carries us along until the show has ended. Odds are that he is a persuasive talker as well as a fine movie maker, because he got some of the best portrait and "candid" scenes of the performers that one will meet in many a day.

Southern Exposures

In a film of a familiar subject—a vacation trip to Florida—Ernest Kremer has done an excellent task of compiling a movie of varied sequences into a unified whole. His camera handling is competent, there are interesting viewpoints and he uses nice transitions to a new sequence, to avoid leaving preceding views too long on the screen.

The continuous narrative that is presented with *Southern Exposures* sometimes draws attention from the pictured scenes, but the commentary in jingle style that accompanies the underwater scenes of fish adds a delightful touch. Mr. Kremer is to be commended especially for the compact and smooth editing of his film.

Squeaky

Every movie maker who owns a kitten probably has tried to film it; and, if so, he knows what a difficult task it is.

Walter Bergmann has recorded, on film, incidents in the life of a stray kitten that is adopted by a soft hearted family. Reaction shots of a wise and dignified old cat express the disdain with which it views the foolish antics of the kitten, especially when the latter satisfies its curiosity about high places. Human beings in the film are introduced logically and unobtrusively, but *Squeaky* is essentially concerned with the star actor. Mr. Bergmann may be pardoned for occasional uneven exposure, for he has produced a film that will delight everybody, and especially those who love cats.

The Big Adventure

Excellent films have been made that show by more or less indirection what adults believe boys should do in camp. But what would boys like to do? Henry E. Hird, in *The Big Adventure*, seems almost to have thought with a boy's mind—a very real accomplishment for a busy executive—in producing this dramatic tale of boys in the woods. Two youngsters of about twelve years, armed with bows and arrows, are taken by their father on an island camping trip. Resigned, as most boys are under the instruction of their elders, they watch Father show them camp life in detail—and how he enjoys it! Suddenly he leaves for a war conference in Washington, and the two adventurers are alone for the night. A tramp appears, captures them, is outwitted by them and is seized by a helpful farmer. To bed and fears of invading bears go our heroes—when Dad returns, the conference deferred. It is a safe bet that young boys will approve Mr. Hird's dramatic movie as more realistic than some of the "approved solutions" offered to youthful campers.

This'll Kill You!

Lon Wadman has done in *This'll Kill You!* what few movie makers who have tried it have achieved. He has filmed a farce that does not wander into other interpretive channels. His mockery of detective stories is accomplished with real humor, and the acting of the players is in like vein. The lighting is in proper melodramatic mood, but it leans toward underexposure. The film is presented with two phonograph records which were aptly chosen to supplement the theme. Mr. Wadman has kept his film brief, which is as it should be with this type of story.

Victory Celebration

How shall we film the almost unfilmable—when the world's greatest city goes mad with victory? How, even more, can we film it, when we lack the trucks and vantage points of the newsreel men? F. Clark Tufaro, in *Victory Celebration*, gives an outstanding and successful answer with his record of New York City's community frenzy, when Japan gave up. He goes from the heart of Times Square to Little Italy, Chinatown and other quarters, everywhere finding something interesting and something that he could actually film, in spite of pushing crowds. He adds fine footage of the welcome to General "Ike" and to General Wainwright and something of the celebration when Germany capitulated. With surprisingly good cinematography, in view of the difficulties, Mr. Tufaro's film is a miracle of persistence, patience and intelligence—and a thoroughly interesting movie.

Windjammer

Sidney Moritz likes to record the few vestiges that remain in this rapidly changing country of the days that were. After earlier voyages on an Ohio River "sternwheeler," he made two cruises on the *Mattie*, an old schooner that now hugs the New England coast and carries vacationers. In *Windjammer* there is cinematic beauty, with delightful scenes of masts and sails. There is also a detailed and very human record of the way in which the holiday makers—who also help with the ship's chores—enjoy a recreation both salty and salubrious. One is sure that they and the ship's crew—including grim old Captain Grant—had a grand time. Mr. Moritz must have had one, also, if his gay footage reflects his mood.

Meshes of the Afternoon

Meshes of the Afternoon is experimental in nature and exciting in its cinematic development. In it, the producers—Maya Deren and her husband, Alexander Hamid—have been concerned with the inner experiences of an individual. Although one sees on the screen the familiar backgrounds and impedimenta of physical existence, the events which transpire among them, through a summer's afternoon, portray subjective feeling rather than objective incident. Miss Deren's creative use of her camera to suggest these emotions

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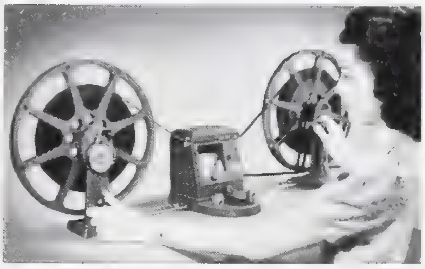

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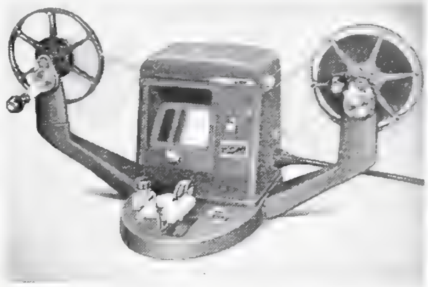

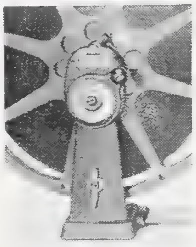

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* * *

No Ten Best or Honorable Mention film is the work of any officer, director or staff member of the Amateur Cinema League or of MOVIE MAKERS. Only one entry class was excluded — pictures made on 35mm. film.

The 1945 honors prove that amateur filmers are not deterred by film or equipment shortages from making fine movies and that, as in all first class creative effort, difficulties are only a spur to sincere artists.

Multiplane sets for filming with models

[Continued from page 491]

inches from the camera. (See Fig. 3).

For the purpose of illustration, we are taking the very simple case in which the puppet will move across the field of view and make no movement to or from the camera. Therefore, we can afford to compress the distance to the first foreground object, the fence. Its true scale distance would be thirty six inches, but I have chosen to place it twenty four inches from the camera. Now exactly what effect will this have on the scale to which the fence must be built? Let us return to the original sketch (Fig. 1, appearing in October MOVIE MAKERS) and its division into planes.

In Fig. 1 of this installment, the upper, smaller sketches represent each of the main objects which constitute the picture. They are all drawn to the same scale, as if each had been "lifted out" of the original sketch. Now, if the dimensions of the picture or its component parts were based on the first component, "P," (Fig. 1), where the puppet is drawn to the scale of one foot equals one inch, and if this picture were placed twenty inches from the camera at "S_2," (Fig. 2), the camera image on the film, "I," will be, clearly, a miniature of the original sketch. If, however, we wish to get the same miniature with the picture set further back at "S_1," it is clear that it will have to be drawn to a larger size. In the same way, if we pick out one of the component planes and set it further away from the camera, it will, relatively, have to be larger in size (not necessarily in *scale*) if it is to give the correct image on the film.

In fact, if we take it far enough away, back to the distance of the original object, the cutout will, of course, have to be made full size. Thus, we shall have only to apply the same geometric relation which we used to build up the picture, but this time "in reverse," to calculate the size and scale of the plane, once we have decided upon its location in the model set. Luckily, we can do this in a very simple way, without going into the detail required for the construction or dissection of the picture.

If we still take a single frame of 16mm. film to be approximately four tenths by three tenths inches, it is a simple matter to calculate the size of the rectangle which will "fill" the film frame at any given distance. With the one inch lens in use, and applying the formula, $O = ID$ (inches), the plane width (inches) will equal .4 x D (inches).

For example, we have set the plane for the fence at twenty four inches from the camera in the model set. Its width will be

$$.4 \times 24$$
$$= 9.6 \text{ inches.}$$

Its depth will be three quarters of this, or 7.2 inches.

Now, we have only to draw a rectangle on a piece of stiff drawing paper, 9.6 inches by 7.2 inches, and to divide it into the same number of squares as were drawn on the original sketch. In all probability, this will be unnecessarily detailed, and it will be sufficient to draw in the lines corresponding to every fifth square, as I have done in Fig. 1. With the resultant grid as a guide, it is a simple matter to select the wanted component for the plane, in this case the fence, and to sketch in it. It will then automatically be drawn to the correct size and scale, and, when it is fully drawn in, shaded and cut out, it will, if set up on the model stage at twenty four inches from the camera, produce exactly the same image as would the "original" on the full size scale at a distance of thirty feet.

In Fig. 3, I have selected suitable positions for the various planes in the model set. The fence was placed at four inches beyond the puppet, to avoid shadows and other difficulties which might occur, since the distance has been compressed. However, as we wish the tree to cast a shadow on the fence, I have compressed the true scale distance of five inches to two inches, bringing it to twenty six inches from the camera. As much space as can be afforded has been given between the foreground tree and the first tree in the middle distance, because we shall use some fluffy material to represent grass in the meadow. The next tree plane has been set at thirty six inches, the wood at forty inches, and the hill, which will be an ordinary backdrop complete with "sky," is set at the back of the model stage, forty six inches from the camera.

A table at the bottom of this page, gives the "frame" sizes, at each of these positions.

Each of these "planes" or rectangles is divided into squares, as we have described in the case of the fence plane, "F," and the outlines of the selected objects are drawn in. These are shown in the lower illustrations in Fig. 1. Since they are drawn to the same relative scale as plane, "P," an indication is given of how they will appear when drawn out for the model set.

Although I have mentioned cutouts for the planes, it will be better if the foreground planes are given some degree of real solidity. Thus, the fence can be constructed of wooden strips and the tree can be rounded in the trunk, by bending a piece of cardboard. Leaf masses may be made with cutouts from several sheets of paper. The remaining planes, "T_2," "T_3" and "W," however, can be simple cutouts, while the rearmost plane of all, "H," will be a full backdrop with the hill and sky painted in.

If these planes are assembled on the model set, in the positions indicated in Fig. 3, and if the camera is set up at the correct position, "C," then the film image will be identical with the original sketch (Fig. 1, in October MOVIE MAKERS) or, for that matter, with a photograph of the original scene. It is

Plane (see Fig. 3)	ID inches (width)	Plane width inches	Plane depth inches	True scale 10 feet =
P	.4 x 20	8.0	6.0	10.00 inches
F	.4 x 24	9.6	7.2	8.00 "
T_1	.4 x 26	10.4	7.8	7.43 "
T_2	.4 x 32	12.8	9.6	1.07 "
T_3	.4 x 36	14.4	10.8	.90 "
W	.4 x 40	16.0	12.0	.40 "
H	.4 x 46	18.4	13.8	.09 "

important to realize, however, that the whole set will be in correct proportion only when it is "viewed" either by the human eye or the eye of the camera at the correct position "C" (Fig. 3).

For camera movement and the application of the multiplane technique, there is still one further item of information required—the true scale of the drawings on the various planes.

Referring back to our old formula, O = ID, if we take "O" to be the full size object, "O_1," the object as drawn on the plane in question, "D," the distance in inches from the camera to the real object, and "D_1," the distance to the plane, we have:

$$O = ID$$

$$\text{and} \qquad O_1 = ID_1,$$

"I" being the image in either case.

Now the scale of the drawing on the plane on which "O_1" appears can be expressed as the ratio, $O_1 : O$, and, from the above equations,

$$\frac{O_1 = D_1}{O = D}$$

Let us check this equation on plane, "F," which we have chosen for the "basic" scale of one inch equals one foot.

The puppet on the life size scale is distant twenty feet from the camera and twenty inches on the model set. Thus the scale is:

$$\frac{O_1 = D_1}{O = D} = \frac{20}{20 \times 12}$$

$$= 1/12,$$

that is, one foot on the full size object is represented by one twelfth, or one inch on the model, confirming the scale chosen.

Now let us look at the next plane, "F." We have "compressed" the true scale distance from thirty inches to twenty four inches. Had it been at thirty inches, the scale would have been, of course, one inch equals one foot; but, having brought the model fence *nearer* to the camera, to compensate for the increase in image size which this would have produced, we have actually drawn it a bit smaller. That is to say, we shall have drawn it to a scale of *less than* one inch equals one foot. The formula will give us the scale:

$$\frac{O_1 = D_1}{O = D} = \frac{24}{30 \times 12}$$

$$= 1/15,$$

that is, one foot, or twelve inches on the full size object, will be represented by one fifteenth, or 0.8 inches, on the model plane placed at twenty four inches from the camera, thus confirm-

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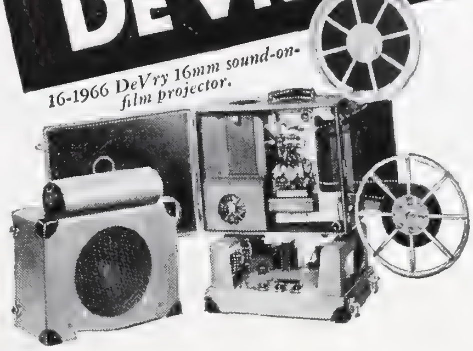

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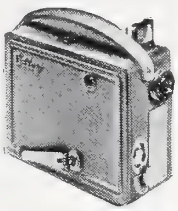

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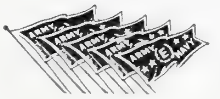

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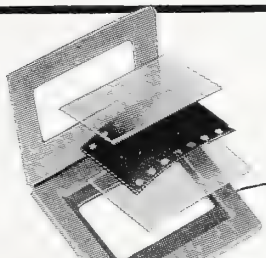

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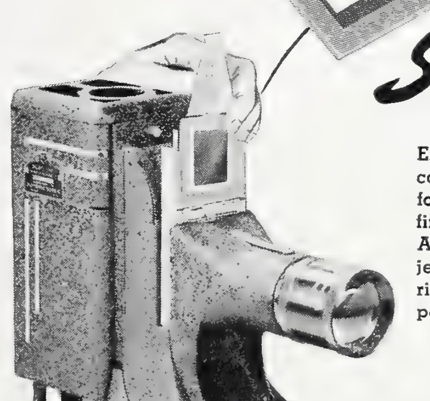

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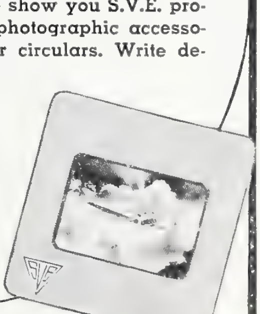

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ing our expectations.

In the same way, the true scales of the remaining planes can be worked out. I have given these in the last column of the table referred to. The figures represent the length in inches on the appropriate plane, corresponding to a length of ten feet in the original, full size object.

In the next installment of this discussion, we shall use these scales to get the correct movements of each plane, so that the final effect, as produced on the film image, will correspond exactly to the effect which would be obtained, were the scene to be filmed in its "natural," full size setting.

Meantime, I hope the Editor will not receive protesting letters, pointing out that this is a cine magazine, not a textbook of algebra!

(The third of five parts of this discussion will follow in an early number of Movie Makers. *The whole series is published partly concurrently with British publication through the courteous cooperation of* Amateur Cine World, *London.)*

Let's try closeups!

[Continued from page 484]

than those calibrated on the lens mounting.

Several commercially offered cine devices provide all three of these requirements; others require additional equipment or methods to obtain all of them. Let us examine those that are manufactured.

Portrait attachment. (See Fig. 1.) This consists of a very short, cylindrical tube, to which a supplementary, or auxiliary, lens is attached. The tube, slipped over the camera lens, permits sharp focus of the subject at specific camera to subject distances which are usually between two and five feet. A portrait attachment is generally used with a camera having a fixed focus lens, which, of course, requires no adjustment for distance when it is used with the attachment.

Supplementary or "diopter" lenses. (See Fig. 2.) These may be secured to a camera lens, normal or telephoto, by a small wire clip or other holder, or they may be supported from a table by means of an extension arm. These lenses are made for focusing at fixed distances between camera and subject; they may be obtained in *diopters* (measurement units which express the magnifying power of a lens) that correspond to exact distances. Therefore, one is needed for each of the various distances which the filmer may deal with, subject to the limitations of the lens equipment of his camera.

When these lenses are used with a fixed focus camera lens, no focusing adjustment is possible with the latter; when they are used with focusing lenses, the camera lens should be set at infinity, as their effect upon it is based upon the assumption that it will so be set.

The following table gives the diopter ratings of supplementary lenses required for various specific distances, together with the size of the field obtained with them.

Distance from lens to subject	Size of field	Diopter rating
6″	1¾″x2½″	6½
10″	3″x4″	4
14″	4″x5½″	3
18″	5¼″x7″	2
22″	6½″x8½″	2
26″	7¾″x10″	1½
30″	8¾″x11½″	1
36″	10½″x14″	1

Shims for lens advancement from normal position. (See Fig. 3.) This method of filming closeups involves placing a shim, or thin washer, between the base of the regular camera lens and the face of the camera case. It can be applied only to lenses which can be unscrewed from the camera, to permit the installation of one or more shims, but whose mounts have enough threads to keep the lens securely seated. Here is a table which will enable you to determine the optical effect of shims.

Distance of object from lens	Extension of lens from normal position (Thickness of shim)			
	12½mm. lens	15mm. lens	20mm. lens	1 inch lens
18″	.015″	.019″	.027″	.059″
15″	.018″	.023″	.032″	.071″
12″	.023″	.029″	.045″	.092″
9″	.032″	.04 ″	.065″	.128″
6″	.052″	.065″	.105″	.210″

The small titler. (See Fig. 4.) The small titler is frequently used by many amateurs for closeups, since it provides a simple method of insuring both the correct distance from lens to subject and the exact limits of the scene which will appear on the screen. It is, of course, necessary to apply a supplementary lens to the regular camera lens or to provide shims for lens advancement, as has been described. Flowers or other small objects may easily be recorded with assurance of sharp focus; however, extremely small objects will not be greatly amplified, as the picture area remains constant, due to the fixed distance to the subject and the fixed outline of the picture area. For average filming of small objects, such as small animals and flowers, the best distance from camera to subject is ten inches.

The telephotos. (See Fig. 5.) Telephoto lenses can be used to advantage for closeups when, through built in adjustments, they can be focused at distances to subjects which are less than those marked on the lens. An advantage of their use is the fact that the camera does not require placement close to live objects.

A proper selection must be made of the focal length of the telephoto lens, upon which are dependent the size of the object to be filmed and its distance from the lens. For example, a two inch telephoto on a 16mm. camera, placed the minimum distance of two feet from the subject, will provide a field width of four and three eighths inches, whereas a three inch telephoto lens, placed at the minimum distance of three and three quarters feet from the subject, will offer a field width of four and seven eighths inches. The field will be further reduced in each case, by racking the telephoto lens beyond the limiting mark placed thereon by the manufacturer. The speed of the lens should also be properly selected, since the lighting conditions to be encountered may justify a fast lens.

The depth of field of sharp focus should be considered with fast lenses, however, since such a lens, at its maximum aperture, will have a shorter distance from the near and far limits of sharp focus than will a slower speed lens, at its widest opening. It is extremely important always to use a sturdy tripod in filming with a telephoto lens, as the slightest movement of the camera will cause a great magnification of the motion into violent surges of the subject, when the film is projected.

Extension tubes. (See Fig. 6.) These tubes are specially manufactured for attachment to different makes of cameras. The regular lens is first removed, and the extension tube is attached to the camera, after which the lens is inserted into the protruding end of the extension tube. The tubes are provided in sets, usually containing three tubes of different lengths, which can be used separately or combined into one long tube. Such an arrangement produces varying degrees of magnification, and it will provide tremendous enlargement; because, when these extension tubes are combined for their extreme closeup limit, the lens field is narrowed to an area less than one thirty second of an inch wide, or approximately the thickness of a thin dime.

The way to use most of these devices is clearly described in the manufacturer's pamphlet or instructions accompanying each of them; but it is advisable, in all cases, to film a few feet of desired subjects and carefully to inspect them, after development, for sharpness of focus, accuracy of centering the subject and general correctness of the method actually used. Corrections can then be noted for future guidance in filming under similar conditions.

The concluding part of this discussion of closeups will deal with the problems of focusing, the area to be filmed and methods of overcoming parallax.

(Part 2 of Let's try closeups! *will appear in an early number of* Movie Makers.*)*

Focusing fixed focus lenses

[Continued from page 485]

no exception to this rule, even if you cannot normally move it for focusing.

The method outlined here provides a way by which the fixed focus lens—ordinarily fixed and immovable in its camera seating—may acquire the extra mobility needed for closeups. This method is possible only with lenses which are mounted in cameras by means of threads, because, with it, these threads are unscrewed slightly from the tight seating. Obviously, it is not serviceable for lenses which are not mounted with screw threads.

The question is, of course, how much should the lens be unscrewed, to focus it at any certain closer distance. The calibrated rings shown in Figs. 1 and 2, in the diagrams on page 485, give the answer to this question.

These calibrations are based on the assumption that the threads on your camera lens mount are thirty two to the inch. They probably are, as this thread spacing is most commonly used. You should check it, however, to make sure. This checking could be done most readily with a thread gauge, but, since you probably do not have one, the next best thing is to lay an accurate ruler, calibrated in sixteenths or thirty seconds of an inch, across the threads, as is shown in Fig. 3. If the tips of the threads are a thirty second of an inch apart, or if alternate threads are a sixteenth of an inch apart, the threads are then thirty two to the inch. This measurement should be taken very carefully.

The calibrated rings shown may be used directly, by cutting them out of the illustration with this article, or by transferring the calibrations to another ring which you can make of card-

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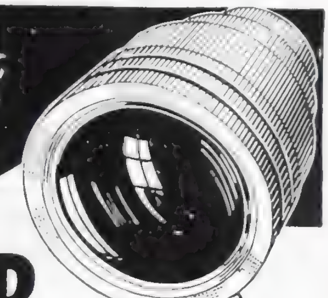

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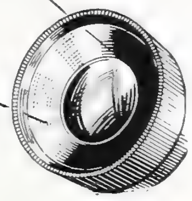

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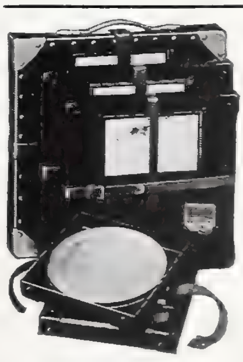

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board, celluloid or any other available and suitable material. The calibrated ring should be so made that the inside hole is large enough to clear the lens mounting on the camera, or, in other words, large enough that the calibrated ring will not prevent the lens from being screwed back into its fixed focus position, and wide enough to permit the numbers on the calibrations to be seen beyond the rim of the lens mount.

The ring may be installed on the camera face around the lens by means of cement or glue. The ring should so be placed that the eighteen foot calibration, for the 16mm. ring, or the fifteen foot calibration for the 8mm., is opposite the mark on the lens mount at which the *f* stop is set. Figs. 1 and 2 show the placement of the *f* mark with relation to the calibrations. If the *f* stop mark on the lens is not suitably located, you can make a mark on the rim of the lens mount and set the calibrated ring to this mark as described before. In making this installation, the lens should be screwed snugly into the camera.

After the calibrated ring is installed on the camera, the lens may be focused by so turning the lens mount that the mark on the mount is opposite the desired distance indicated on the calibrated ring. For 16mm. cameras, employing one inch lenses, focusing to two feet requires one complete turn plus the turn to the two foot mark. This fact explains the apparently unusual position of that mark.

When you make your own calibrated ring, you will probably want to make it slightly larger or smaller than the rings illustrated here. This modification will necessitate varying the spacing of the calibrations in direct proportion to the variance in the size of the ring from the ones shown. This variation can best be accomplished by drawing lines from the center of the rings shown here through the points of calibrations and extending beyond the ring. (The center of the ring is indicated by the cross shown in the center of the calibrated rings.) Then, you should place your ring over the ring shown here and pass a pin through the center of your ring to the center of the ring in the illustration. Then lines are drawn from the pin to the lines previously drawn. These last mentioned lines will give you accurate location of the calibrations for your new ring. The calibrations should be identified with the corresponding numbers. Needless to say, it would facilitate the marking of your new ring to delay cutting out its center until the calibrations are marked as previously described.

It is also possible to accomplish the same result by mounting a calibrated ring directly on the rim of the lens mount, as illustrated in Fig. 4. This method, though better in appearance, is somewhat more complicated in that it would require that you turn, or have turned, a ring of metal which would be set on the rim of the lens mount with the calibrations stamped into the metal. In this case, the mark would be placed on the camera and would be stationary, while the ring would be turned to the desired focus. Also, it would be necessary to reverse the order of the calibrations. In other words, the calibration numbers would ascend in a counter clockwise direction, instead of in a clockwise direction, as shown in the illustrations. This reversing of the order of the calibrations could best be done by tracing the calibrations from the illustration through a transparent piece of paper and then turning the paper over.

Unscrewing the lens, to focus to closer objects, has two objections. First, it leaves the lens free to turn, so that it is not steady for setting the *f* stop; second, the play in threads may cause inaccuracy in focus. If there is not a great deal of play when the lens is unscrewed, it is possible and practical to ignore these two objections. However, they can readily be eliminated by the installation of a spring, placed between the face of the camera and the rim of the lens mount, and exerting a slight pressure on the lens, thereby eliminating the play in the threads and also stabilizing the lens mount. (See Fig. 4, reference B.) This spring could be made in several ways. The simplest and best method would be to get a thin piece of tempered bronze, similar to that used for shims in bearings. A piece large enough for your needs could be purchased for five cents at an automobile parts supply house. From this metal a ring is cut with the inside diameter sufficient to clear the lens mounting collar on the camera. and the outside diameter as wide as the rim of the lens or calibrated ring will cover. After the ring is cut from the tempered bronze, it is creased sufficiently to permit it to rest on the face of the camera and to exert a pressure against the rim of the lens mount. Naturally, caution should be taken in all cases to make sure that nothing prevents the lens from being screwed back into its original universal focus position in the camera mount.

Movie makers who have cameras with ground glass critical focusing attachments could develop their own calibrated rings through experimentation, such as focusing by the ground glass on an object at a given distance and marking on a calibrated ring the point to which the lens was turned. This method would be particularly desirable for determining settings for extreme closeups.

In many cases it is possible to provide a substitute for a critical focuser by opening the gate of a camera, placing a small piece of finely ground glass in the position occupied by the film, with the ground surface of the glass facing the camera lens, and then placing back of the ground glass a small piece of mirror set at a forty five degree angle, in order that the ground glass can be viewed from the side of the camera. The small image on the ground glass can readily be enlarged by viewing the image through a projection lens.

In using this focusing device for closeups, caution should be taken to avoid viewfinder parallax. Much good information is available on this subject. Your camera manufacturer's instructions will undoubtedly cover this point. Ordinary caution would suggest that one should check the results obtained by the use of this method of focusing, by shooting a few feet of film and proving that it is operating correctly before exposing much footage. It should be remembered, in making these checks, that they will be far more critical if made with the lens open to the widest possible stop.

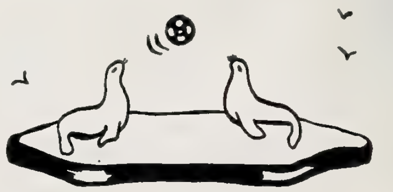
You are encouraged to follow the procedure outlined in this article, because, in addition to providing focusing for a fixed focus lens, you will become better acquainted with your camera and the general theory of cinematography. Also, the method outlined here need not entail any alteration whatever in your equipment.

Washington film news

[Continued from page 464]

have made our effort possible. Thanks also to our readers, whose patient indulgence assured the continuous appearance of this department. And thanks, finally, to the *Australian Gine News*, which has seen fit occasionally to reprint portions of the column for filmers on that continent.

In saying "thirty," we'd like to express the devout hope that the immeasurable power and zeal of motion pictures, as recognized and demonstrated during the war, will continue to serve the causes of peace with ever increasing force, clarity and vigor. This year, the traditional greeting of "Peace on Earth, Good Will to All Men," must convey a meaning both new and old, and it must be backed up by the tools of peace, in whose array the motion picture has always stood as an instrument of growing strength.



FREE FILM REVIEWS

Democracy at Work in Rural Puerto Rico, 2 reels, 16mm. and 35mm., black and white. sound on film.

OFFERED TO: groups.

AVAILABLE FROM: The United States Department of Agriculture, Extension Service, Washington 25, D. C.

Democracy at Work in Rural Puerto Rico briefly outlines the history of Puerto Rico, discusses its agricultural resources and problems and shows how rural people, under effective democratic guidance, are improving livestock, bettering farm and conservation practices, introducing new and developing old handicraft industries and bettering the lot of farm youth through 4-H Club work. Many beautiful scenes are shown with the native charm of the folk song and music of the island.

These are the Men, 1 reel, 16mm., black and white, sound on film, running 12 minutes.

OFFERED TO: groups.

AVAILABLE FROM: British Information Service, 30 Rockefeller Plaza, New York 20, N. Y.

These are the Men is an interesting film, shot before the defeat of Germany. In the picture, Nazi leaders are made to speak their own denunciations. A narrator's voice recalls incidents of their barbaric careers of death and destruction across the face of Europe and Great Britain. A voice, representing the peoples of the world, promises punishment in keeping with their crimes. The free verse commentary is an interesting work by the Welsh poet, Dylan Thomas. The film is available at a small service charge.

The Forest Ranger, 3 reels, 16mm. and 35mm., black and white, sound on film.

OFFERED TO: groups.

AVAILABLE FROM: The United States Department of Agriculture, Extension Service, Washington 25, D. C.

The Forest Ranger portrays the excellent job done by forest guardians in watching over the 161 National Forests that blanket one tenth of the country's land area. Their daily duties affect the lives of hundreds of thousands of Americans. The picture is a composite of the Ranger at work from Maine to California and from Washington to Florida. It reveals the ideals of public service that motivate him and some of the benefits that Americans receive from his activities.

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Lighting Christmas

[Continued from page 481]

attained. Although this may seem to be a hit or miss system, it is followed by advanced filmers and artists, too, once the general lighting scheme is decided upon. Every face and object is different, and you will find that even the most elementary study of light and shade is fascinating.

On the other hand, if the scenes being filmed reflect the dignity, the tenderness and the air of quiet joy which pervade some households when Christmas is celebrated, then the sequences may be lighted in medium key. It is here that the most striking effects may be obtained, for the tempo will be slower and the camera viewpoints can be narrowed down—thus permitting more elaborate lighting setups. For example, a small dinner party with a smartly set table, festive decorations, and cheery candlelight, is a "natural" for an enterprising movie maker. Enjoyment of the meal need not be interrupted too objectionably by the filming, for lights can be set up beforehand.

With everything in readiness, all the cameraman need do, after the family and guests are seated, is to make a long shot of the dinner party, and then to move in for a closeup of the turkey being carved. If one or two other closeups are made of the savory viands identified with Christmas, the lights may be put out and the camera set aside in favor of the real business before the meeting.

After dinner, the celebrants will linger at table, naturally; but the filming need not interrupt the chatter for long, as the cameraman rehearses and stages whatever action he has planned. Most of this action will consist of closeups of the diners, which exclude the cluttered table, of course; and the lighting setup for each portrait should simulate as far as possible the candlelight itself. This can be done most satisfactorily with spotlights, as these permit any degree of concentration of light on the faces of the actors.

An effective portrait can be made by "framing" the face of one of the guests between two lighted candles which are included in the picture area. A flood lamp or spotlight behind the camera, not too high, will light the face almost as if only the candlelight were used to make the shot. Care should be taken to see that the flames stand out against velvety shadows in the background and that the candles are not too strongly illuminated by the real source of light. A spotlight on a stand may be placed back of the subject, sufficiently high to throw a halo of back lighting on the head and shoulders; and illumination may be given to the background, but it must be used sparingly if candlelight is to be simulated. This independent lighting of the background will be necessary only if that background is some distance away. In any case, you should make sure that the area directly behind each of the candle flames is sufficiently dark to offer a sharp contrast to the flame.

This general lighting scheme may be followed throughout with slight variations, such as the inclusion of but one candle in the scene; in which case, the main light obviously will have to be moved, to shine on the lighted side of the face. Other slight variations in the lighting setups in the individual portraits will prevent the feeling that unimaginative lighting technique was employed.

Returning to the long shot of the dinner party, concerning which no lighting suggestions have as yet been made, the cameraman will want to make it from an elevated position and looking down the length of the table. Since he will want it to appear that the scene is illuminated by the candles on the table, the strongest light should fall on the faces of the guests. An ideal lighting setup would be to have two or three spotlights along each side of the table, focused on the faces of the row of guests directly opposite. In other words, there will be a battery of lights behind a row of diners, and these will be trained upon the faces of the diners on the other side of the table. Another battery of lights on the opposite side will be arranged similarly. To carry out the effect of candlelight, little or no light, shining from behind, should fall upon the backs of the guests. Spotlights will be best for this purpose, since the angle of the beam of light can be controlled.

Christmas trees are a challenge to would be lighting engineers, not so much because they are difficult to film effectively, but because they lend themselves to such a wide variety of ingenious lighting ideas. One will want the colored light bulbs to show up effectively; this means that the overall illumination must be toned down appreciably; yet, the tree ornaments and the faces of persons appearing in the scenes must not be underlit unbecomingly.

Spotlights are clearly indicated for the job, especially the smaller spotlights which are capable of projecting a narrow beam. To work out your lighting setups, you should start with the movie lights out and the tree lights on, and then train an individual spotlight on each object which you think is important enough to point up. Such objects should be illuminated from the side, keeping them in lower key. A flood lamp for general front lighting may be used, if it is kept far enough away not to "wash out" the tree lights. Then you can splash light on the tree, by means of spotlights, taking care that the beams do not illuminate too strongly the area surrounding a colored tree light.

In closeups of selected groupings of ornaments and lights, the Christmas tree needles can be made to stand out individually, if a strong spotlight is so placed as to illuminate them from behind. As in all kinds of filming, indoors or out, the cameraman must have some preconceived idea of the particular effect that he would like to create in the screen picture. Unless he knows what he is after, he can never hope to achieve anything except the most ordinary lighting effects. Cultivation of this ability to visualize lighting effects in advance is the first step in the development of lighting technique.

You can try to get a shot of an elfin face looking at the tree in wonderment, from a viewpoint sufficiently close that the face might conceivably be illuminated by the tree lights. You can include in the picture area a red tree bulb and also a green tree bulb—one on each side of the face. Then the face may be lighted from the side by means of two opposing spotlights, the lens of one of which is covered with red cellophane, and that of the other with green cellophane, each color coming, of course, from the proper direction. If you illuminate the child's head and shoulders with white back lighting, including some white light in the background, to prevent the feeling that abnormal lighting conditions prevailed when the shot was made, you will have a fine result. Such a scene in a Christmas movie—especially if it occurs near the end—will help to bring about the "punch ending" for which every movie maker strives in his films.

WHY NOT CUTS?

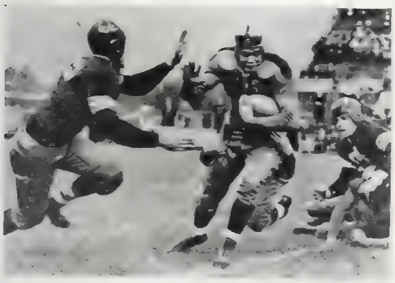
The simple cut may be compared to the comma in writing. If we got a letter that had no commas and that used only semicolons, colons, dashes, periods and paragraphs, to separate the author's thoughts, we should probably conclude that he had swallowed a grammar, and was regurgitating it, piece by piece. Films that inappropriately substitute wipes, fades and dissolves for the time honored and simple cut lead audiences to suppose that the filmer has bought some new equipment from which he is determined to get his money's worth. You may own a motor car, but you do not need it to visit your next door neighbor.

Films you'll want to show

16mm. and 8mm. entertainment pictures

■ *Hometown, U. S. A.*, is a one reel, 16mm., color and monochrome, Filmosound Library release, to be secured at 1801 Larchmont Avenue, Chicago 13, Ill. An appealing story of everyday life in a typical American town, it shows your town and mine, centering in the home and around the facts of life that we so seldom think about, but which we meet every day.

■ *Tom Brown's School Days*, 16mm., black and white, sound on film, from the famous novel by Thomas Hughes, is released through Astor Pictures, 130 West 46th Street, New York 19, N. Y. Starring Sir Cedric Hardwicke, Freddie Bartholomew, Jimmie Lydon, Josephine Hutchinson, Billy Halop, Ernest Cossart, Gale Storm and Hughie Green, this picture offers the thrills, the drama, the fun and excitement of student life at the famous Rugby School.



■ *Football Parade of 1945*, two 8mm. and three 16mm. editions including one version of sound on film, black and white, is the annual release of Castle Films, Inc., 30 Rockefeller Plaza, New York 20, N. Y., dealing with a major American sport. Highlights from the season's top college games are caught from the perfect vantage point of the fifty yard line. The film is compiled from the widely publicized and less known contests. The release date is being held until the middle of December, to include the spectacular Army-Navy game. Such games as Yale-Harvard, Yale-Princeton, Columbia-Dartmouth, Cornell-Pennsylvania, Duke-Georgia Tech, Notre Dame-Pittsburgh are included.

■ *Bubbling Over*, two reels, black and white, sound on film, is available from Official Films, 625 Madison Avenue, New York 22, N. Y. The picture is a bubbling musical comedy, bringing Ethel Waters to the screen with her inimitable singing. The setting is Harlem, where Ethel Waters, wife of a lazy, ne'er do well janitor, does all the work, while "hubby" does "plenty of nuthin."

■ *Rocco Blues*, 16mm., black and white, sound on film, is one of a group of eight one reel musical "shorts," featuring Louis Jordan and his band, which are distributed through Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. Each of the 375 foot reels has taps and tunes, laughs and crooning, melody and mirth. *Rocco Blues*, featuring Maurice Rocco, The Chanticleers and the Four Gingersnaps, is an exposition of Negro rhythm.

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Filming the moon's eclipse

[Continued from page 482]

were guided by the excellent advice in an article by Peter A. Leavens, ACL, which appeared in Movie Makers some years ago. Using his recommendation, for the start of the eclipse, of a lens setting of *f*/5.6 at a one thirtieth second exposure, we made up a table, to be found at the end of this discussion, based upon one fifteenth of a second exposure, up to the limit of the speed of the telephoto lens; and then we manually increased the exposure time up to four seconds during the eclipse's total stage.

Naturally, there was a gradual opening of the lens and a gradual increase in the timing, up to the middle of totality, and a corresponding decrease in timing and closing of the aperture, from totality to the end of the eclipse. If this gradual change in exposure, increase and decrease, had not been made, there would not have been an even exposure throughout the changing light intensities of the eclipse. Since the amount of light reaching the earth during the total phase of the eclipse is extremely small, a one fifteenth of a second exposure, even with a relatively fast telephoto lens, would have made practically no impression on regular Kodachrome. As a matter of fact, this exposure (four seconds) was used sixty times, in order to obtain the weird, dark copper color of the total phase.

To obtain the manual control of the exposure for these conditions, we made use of the fact that the Victor Model 5 with reverse action, hand cranking and visual focusing has a shutter which is normally closed on the "taking" side and open on the "visual focusing" side. Thus, by holding the end of the crank with the right hand, depressing the release lever with the left hand and observing that the image in the visual focusing device was obscured, we knew that the shutter was open to the film for the amount of time that the visual focusing was closed. By releasing the lever with the left hand and permitting the hand cranking to move forward a few inches, the next frame was brought into position, after the controlled exposure had been made.

Third came a consideration of timing and footage. To obtain a very close approximation of one second, a metronome was most carefully adjusted, to tick off one second intervals. This metronome was, in reality, one of our most important aids, as it kept loudly beating off each second, greatly minimizing the human element of approximation. More of this timing later.

We had available about seventy feet of film on the 100 foot roll; hence, we had to determine how often each frame should be taken, in order to get the whole eclipse on the seventy feet. This was accomplished by simple arithmetic, as follows. The eclipse started at 9:55 p.m., August 25, and ended at 1:35 a.m., August 26, providing a total time of three hours and forty minutes, or 220 minutes, or 13,200 seconds. If one frame were exposed every five seconds, 2640 frames would consume the total time of the eclipse. Since there are forty frames in a foot, a total of sixty six feet of film would be required. This allocation allowed for any slight discrepancies, as about four feet of film would be left. Now we were ready to begin shooting.

At 9:55 p.m., with the moon located in the lower left hand corner of the finder area, for a four inch lens, and with the telephoto set at *f*/8, we began exposing one frame on every fifth beat of the metronome. From then on, all we had to do was slowly to open the aperture of the lens, in such a way that at various periods of time the lens opening would be set according to the prepared table. In the meantime, also, the cameras were raised as soon as the image of the moon had drifted close to the edge of the upper right hand corner of the finder. The job became somewhat more difficult when manual control of the shutter speed was begun, prior to the stage of totality. In the middle of totality, the four seconds of exposure had to be used with only one second between the end of one frame and the beginning of the next. This timing had to be so modified, as the earth's shadow left the surface of the moon, that the amount of exposure was decreased and the "between frame" timing was correspondingly increased. Afterward the one fifteenth of a second exposure was employed, and the aperture was gradually reduced from *f*/3.3 to *f*/8.

If you try this method on the coming lunar eclipse, this month, you should secure a very fine record.

Eclipse exposure changes

Time	Shutter speed	*f* No.
9:55 p.m.	1/15	8
10:05 "	1/15	5.6
10:15 "	1/15	4.5
10:22 "	1/15	4
10:30 "	1/15	3.3
10:45 "	1	3.3
11:01 "	2	3.3
	3	3.3
Total	4	3.3
	3	3.3
12:29 a.m.	2	3.3
12:45 "	1	3.3
12:55 "	1/15	3.3
1:05 "	1/15	4
1:15 "	1/15	4.5
1:25 "	1/15	5.6
1:35 "	1/15	8

Can movies use the veteran?

[Continued from page 483]

mon belief, it requires a large background of knowledge and experience to be able to supervise film production efficiently. Knowing how to read and write English hardly qualifies one to write the classics; neither does a bit of knowledge of story, direction and camera operation mean that you will be a competent producer.

United States Government. Before the recent war, government film production was mostly irregular and sporadic. The Department of Agriculture produced many films designed to help farmers, and others which encouraged the prevention of forest fires. The Department of the Interior made movies to tell citizens about the natural resources which that department protects.

Other agencies and bureaus occasionally had movies produced, to help in solving their problems; while some fine films were made, these were, for the most part, inexpensive, unpretentious "shorts" which left much to be desired.

During the wartime emergency, the government greatly increased the use of films for information and propaganda. Undoubtedly this usage will be curtailed in peacetime, although motion pictures have done well with information distribution. If the government institutes a peacetime informational film program, many new opportunities of especial interest to veterans should develop.

Government directors, cameramen and other technicians are employed through competitive examinations by the Civil Service Commission. The examinations are usually of the "non-assembled" type, which means that the applicants simply list their employers and past experience on the application blank. Civil Service verifies the statements and evaluates and grades the applicants on their experience. Applicants who pass the examinations are assigned a position on the approved list, in the order according to their grade. When a vacancy occurs, the three highest ranking applications are submitted to the office which has the opening. Interviews are usually arranged, and the department may offer the job to the one it chooses. The applicants who are not selected return to their respective places on the list, to be called again, when additional vacancies occur.

All veterans get a preferred rating with the Civil Service Commission and disabled veterans receive an additional preference.

Regardless of preferred rating, however, applicants must be specially and exactly qualified for the jobs they seek. The annual salaries for these government jobs are not high, but they are steady and sufficient to provide a comfortable living.

The usual way to get one of these jobs is to watch for Civil Service examination announcements in your local Post Office, and to fill out carefully the required form for the jobs in which you are interested. You may also report your special capacities to the Civil Service Commission in Washington and ask that you be advised when examinations for which you think you are qualified will be announced.

Commercial and industrial films. The production of commercial and industrial films gives promise of many opportunities. The development of new products, reconversion and expansion should call for many movies. Sales films, informational films, good will builders, training films for salesmen and wholesalers are just a few of the many motion pictures which will probably be made. Unquestionably, the attractive salaries, according to present standards, and the fact that some of the work is quite similar to that which they have been doing, will direct many former service men to concerns that produce these films. Eventually the volume of this kind of filming will lessen and commercial production will settle down to a peacetime level. There will be disappointment for many when that level is reached. If you are young, strong and talented enough, you may be able to weather the storm. You take a chance; but, if you have luck, you may be able to break into this interesting movie field and stay in it.

Educational films. For many years, educational films have offered great promise to the educator and the film producer alike. Visual education specialists believe that properly prepared and coordinated teaching films will greatly hasten the learning process. Producers have seen in schools a potential market. Back in the days when Edison was working on some of the refinements which developed the motion picture as we know it today, the great inventor thought that the medium had even more promise in the field of education than in that of entertainment.

Somewhere along the line, between Edison and World War II, the educational film had, as it were, lost its way. Many projectors were sold to schools, and libraries for renting films were established, but the mass market did not appear. Few teachers understood the proper coordination of visual material with other instruction. Few producers knew how to make good teaching films that would fit properly into a curriculum. Those who did know found the films expensive to produce; and,

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Eastman model B movie camera, 100′ capacity	29.50
12½mm. Cooke f:2.5 for Bell & Howell double 8	25.00
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since most schools rented, rather than purchased, copies, the makers took years to get their production costs back.

Today the picture is different, for the war has forced us to train millions of people in new skills in the shortest possible time, and the training film has done a great work in helping to accomplish this end. Hundreds of teachers are now familiar with the modern use of visual training aids. Hundreds of technicians have developed skill in making effective teaching aids. From these groups may be built a business which will need many persons. The United States Office of Education supervised the production by commercial producers of almost 450 non-military, educational training films during the war. The advantages of ownership over rental were stressed, and over 45,000 prints of these pictures were sold.

Thus, a new pattern has been established, which may well have an important effect on the entire visual education field. Many employment possibilities can develop in the production of these teaching films, as well as in the school programs which grow from it. Local school systems are a possible job source for the veteran's motion picture talents.

Television. Prediction as to how far television will develop unquestionably entails a great deal of guesswork. Every one has great hopes for it, but nobody knows in which direction it will turn. For instance, some experts believe that films will be extensively used in connection with television, while others, equally well informed, think that they will not. Whatever emerges, "live shows" or films, or a combination of both, it is possible that many new and interesting openings will be available in television, once it really gets started.

Other opportunities. This classification has purposely been saved until the last, because it seems to offer the greatest opportunity for the average veteran cinematographer. Looking over established motion picture industry, in all its branches, the outlook is not exceptionally bright. The lines of employment are already well established, and they were somewhat overcrowded before the war. Movie concerns have seen their young men drafted, and, naturally, they expect them to return. Expansion offers a limited opportunity, but many of the jobs created by such expansion will be filled by the men who were irregularly employed before.

The greatest film making opportunity for the veteran probably lies hidden *in his own past.* Take his newly acquired professional skill in film production, merge it with his former civilian experience, and you open many new possibilities.

Almost every field of modern effort could profitably use motion pictures for dozens of practical purposes, for which they have never been used before—employee morale, labor relations, information and understanding of the hundreds of topics about which very little is generally known today.

Life has become so complex, so demanding, that it is impossible for us to keep completely informed on all the important subjects which affect us. Films, with their ability to cover great volumes of material in a matter of minutes, can do much to increase our grasp and understanding of the world about us.

Many of these films have not been made because of the cost, for the overhead and organization of the professional industry have made their prices necessarily high. Unless a film could justify its cost by increasing returns, there was no economic reason for its cost being incurred. Yet there are thousands of films which should be made, regardless of their economic feasibility.

Here is, I believe, the most favorable place for former service men and women who have movie training. The veteran can return to his former civilian work and can promote filming opportunities in it. He will be employed and he will not have to make movies, to gain his daily bread. But he can persuade those with whom he works to adventure in movie use, with himself in charge of the enterprise, on a small, part time basis.

His pictures need not have professional standards of excellence, for they will be a new medium in the business where he works. Commercial film laboratories will provide titles, optical effects, sound tracks and any other production help that may be needed. As the veteran's movies improve, he can then consider film making as a professional, full time career.

This plan suggests a modest beginning, but it gives the movie trained veteran a chance to go forward with little risk and without job hunting in a field crowded with specialists. Once he has sold his films to his own business associates, the ex-serviceman will definitely be on the way toward a professional future in motion pictures.

A film end quiz

[Continued from page 488]

tute of History and Art, whose director enthusiastically authorized me to copy such of their prints as suited my purpose. By using such still shots of bygone subjects discreetly, being careful not to overdo it, it was possible to inject the atmosphere of the past without in any way slowing down the tempo of the film.

At this point the picture changes from the "conducted tour" type to a quiz.

Having more "tail end" shots than were needed to make a film of the desired length, I could afford to be somewhat particular; so, in selecting shots for inclusion, I strove to keep the film at a high pitch of interest, at the same time not making it either too difficult or too simple from a quiz standpoint. For the most part, therefore, choice was confined to subjects representing scenes that would be seen fairly frequently by observing citizens in their normal travels about the city. Occasionally, of course, a shot that was rather difficult to identify was intentionally included.

The quiz part of the film was deliberately limited to twenty five subjects, one reason being that it was felt that audiences would tire if the quiz were longer. Another reason is that each of the twenty five subjects carries a scoring value of four points, making it easy for members of the audience to compute their scores when the shots are officially identified at the end of the screening.

For scoring purposes, each of the twenty five subjects is preceded by an identifying number, the necessary characters for these having been cut from a small calendar and filmed in a titler. Suitable score sheets are distributed among the audience before the showing.

Because of the many scenes and the number of subtitles that went into this film, the number of splices reached almost a record high—ninety four in 200 feet of film. In spite of this fact, it can be projected with normal smoothness.

A Ciné-Kodak Model 60 camera, an *f*/1.9 lens and Super X film were used throughout. A similar picture could, of course, have been made in Kodachrome; but, without the fast speed of Super X, many worth while shots would not have been realized, such as that of Captain Eddie Rickenbacker, just returned from his rescue in the Pacific, addressing a joint session of the New York State Legislature in the huge Assembly room under the photographically unfavorable high ceiling lighting.

How Well Do You Know Albany? has been shown before many groups, large and small, some in private homes, some in hospital wards, and also before various organizations, including the Albany County Historical Society, which especially arranged a public showing. The reception the film has got is most encouraging, and, because of that fact, I do not hesitate to recommend this way of utilizing film ends for a constructive purpose.

Selection makes good travelogs

[Continued from page 480]

old in the history of New France, which showed these same names appearing on the old fashioned, horse drawn delivery wagons and shops of the town's butchers, bakers, barbers and merchants. Highway and byway scenes further emphasized Baie St. Paul's unchanging charm.

The important place of the church in the lives of the people of Baie St. Paul was shown by the streams of people wending churchward on a beautiful Sunday morning. Naturally, we did not miss the virtual parade of horse drawn carriages, somewhat like the "surrey with the fringe on top," nor did we miss the gatherings of the people in groups outside the church for social visiting. We found that a quiet, unobtrusive manner, patience and the occasional use of a telephoto lens were our best helps in getting unposed pictures.

From this point on, we sought to portray those things in the life of the community of Baie St. Paul that would best emphasize the simple, calm, peaceful life that exists there—so different from the hustle and bustle of our American cities. As we walked the town and surrounding country over, we were ever alert for picture material that would suit our purposes. Here are some of the things we found and here is the way we filmed them.

The wood carver. A large sign, *"Sculpture sur Bois,"* hanging on an old French house on a side street led to one of our best sequences. With the help of a French Canadian insurance salesman who was staying at our hotel and who acted as our interpreter, we visited the wood carver. We found him most cooperative and even willing to move his work outdoors, so that we could film our sequence without the non-existent electricity in his cottage. With our interpreter also acting as a customer, we planned an entire sequence of the wood carver at work; he later displays his finished pieces to the customer who finally selects a choice wood carving and departs. Nearly every shot in the sequence is a closeup.

The lace maker. Walking past Baie St. Paul's little French houses, we observed that each had a glassed front door behind which was stretched a beautiful lace panel. As luck would have it, we found a French housewife in the act of making such a lace panel in a wooden frame, seated on the porch of her home. This time we had no interpreter; but gestures, friendly smiles and the camera soon had our sequence under way, with the housewife agreeably and capably following our motioned directions and apparently enjoying the process of making a movie of her lace making as much as we did.

The spinner. There are said to be a hundred thousand spinning wheels in French Canada, most of them used more or less regularly. Seeing one on a porch, we inquired, again through an interpreter, if the housewife would pose for us in some spinning pictures. To our surprise she refused, strongly decrying her "looks" and clothes; then she suggested that we try the house across the street where a very lovely and attractive young French girl, who was a skillful spinner, lived. We did, and came away with one of our finest sequences.

The farms. The beautiful country about Baie St. Paul contains the rolling farm lands that support the village. Seeking the different in farm pictures, we found, among other things, some harvesting scenes in which grain was cut by a one horse mower driven by the farmer's small son, while the farmer walked alongside and pulled the grain toward the mower with a hand rake. Added to this sequence were scenes of the women of the family gleaning the fields. Twin calves introduce the dairying sequence, and they never fail to get "Ohs and Ahs" from our audiences.

Other sequences were based on such things as the beautiful gardens surrounding the Hospice of St. Anne, on activities at the Baie St. Paul wharf, as river boats were loaded with pulp wood for upriver paper mills, on the children of Baie St. Paul, bathing in the cool St. Lawrence, and on artists at work, sketching and painting Baie St. Paul's scenes of rare and unusual beauty.

From these examples we return to our theory that successful travel filming is largely a matter of selection of sequence subjects that will make the film the most interesting to the most people. Preparation and study before the trip begins plus alertness for filming opportunities while "on location" will enable the travel cinematographer to make the most of his supply of film and, at the same time, to ease his editing problems when he gets home.

TITLE CONTRAST

Art title and photographic title backgrounds can add charm to a film, but they must not be permitted to make letters illegible. The contrast between letters and background must be great enough to permit quick and easy reading. If contrast is lacking, the audience will neither see the background nor read the title, as it will be trying to make some order out of a jumbled screen. If you are not sure of what colors will make good contrasts, it is a good plan to try out the results before you use them in a film.

A MESSAGE

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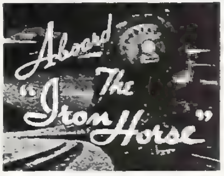

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SNOW, BEAUTIFUL SNOW!

WILLIAM R. HUNTER, ACL

TO FILM the one reel comedy that follows, you need only a fair sized snow storm, a couple of good sports who are willing to play the part of poor sports, and two children—one to take a sleigh ride, the other to throw a snowball. The title illustrated is all ready for you to film. The action is so simple to follow that no additional titles are needed, although clever ones can be added if you choose.

1. *Medium shot.* Father, fully dressed for heavy weather, laboriously plods through snow.
2. *Close.* Father, pausing in walk, takes out a handkerchief and sneezes.
3. *Medium shot.* A boy gleefully packs and throws a snowball.
4. *Closeup.* The snowball hits Dad. (For good effect, make the snowball soft. Naturally, the snowball is thrown from close by, just out of camera range.)
5. *Medium shot.* Dad, dusting off snow, arrives at the front door of home.
6. *Close.* With relief, Father is starting to insert key in lock, as the door opens and his young daughter comes out with a sled. Father tries to enter the doorway, but his daughter takes him by the hand and entreats him to take her for a sleigh ride.
7. *Medium.* Father pulls the child on her sled.
8. *Closeup.* The boy makes snowballs with a lot of gusto and throws them.
9. *Closeup.* Two snowballs hit Father, in quick succession.
10. *Medium long shot.* Dad hands his daughter the rope of the sled, hurries behind it and gives the sled a vigorous push with his foot, sending the child on the sled out of the picture. Father then makes a snowball and throws it.
11. *Closeup.* The boy peeks from behind a tree. He pulls his head behind the tree just as a snowball strikes the trunk.
12. *Close.* Dad at the front door. He stops to sneeze as he is about to insert the key in the lock. The door opens from within, and Mother hands out a snow shovel.
13. *Close.* Father disgustedly shovels three or four feet of snow. (For extra comedy touch, add reverse action shots of three or four shovels of snow. Then continue straight shooting.) Father suddenly stops, sneezes, throws down the shovel defiantly and heads for the front door.
14. *Near shot.* At the front door, Father meets his wife just as he is starting to enter the house. He indicates "Nothing doing!" on the snow shoveling. Mother is heartily disgusted. She slips on a sweater over her housedress and indicates that she will do it—and no fussing about it either.
15. *Medium shot.* Mother picks up the snow shovel and starts to carry on where Dad left off. She shovels vigorously for a moment and then pauses.
16. *Closeup.* Her face as she tries to fight off a sneeze. Her face twitches with the effort, but she is finally overcome. Cut back to a medium shot, as she, too, gives up and hurries toward the house, the walk definitely unfinished.
17. *Medium shot.* Dad and Mother in twin beds, both of them miserable with colds. The daughter is seen putting a hot water bottle in Dad's bed, then pulling an extra blanket over Mother. She goes out.
18. *Medium shot.* The daughter in the kitchen just putting two steaming hot lemonades on a tray. Suddenly she looks up sharply and listens.
19. *Closeup.* A blue gloved hand pushes the doorbell at the front door.
20. *Close.* Daughter, inside the door, opens it and reaches out her hand. The blue gloved hand places in it a folded paper, reading, in large letters on the face, SUMMONS.
21. *Medium shot.* The bedroom as the daughter comes in, bearing the tray of lemonades and on it the folded paper

that she has just received. She offers the tray first to Mother, who takes a lemonade, but firmly motions her daughter to take the rest of the trayful to Dad. He hesitantly takes the paper with his glass.

22. *Closeup.* Dad's face as he starts to read. There spreads on it an expression of pained disgust.

23. *Closeup.* The wording on the paper. It says in official format:

POLICE DEPARTMENT
You are hereby summoned to
appear before the Police Mag-
istrate to answer charges of
not shoveling your sidewalk, a
willful and dangerous neglect
of your civic duties.
Signed_______________

24. *Closeup.* Dad's face as he finishes reading. Slowly his head sinks back on the pillow, as we fade out. *The End.*

Amateur clubs

[Continued from page 489]

Metro receives

Members of the Metro Movie Club of River Park, ACL, in Chicago, were on the receiving line at a late November meeting which featured a return visit by members of the Amateur Motion Picture Society of Milwaukee, ACL. Presented by the guests were *A Tramp in the Woods*, by Mrs. Pat Zimmerman; *The Boss Comes to Dinner*, 1944 Ten Best Award winner, by Ryne Zimmerman, ACL; *Wish You Were Here*, by Elmer Mohaupt; *What Happened?*, an AMS production. Earlier Metro meetings have featured *Adventures in America's Dairyland*, by Herbert P. Bennett, ACL, and a roundtable discussion on *What's New in Photography*, led by Walter Miller.

As their first major postwar activity, directors of the Metro unit have announced the club's initial contest for members' films, which will be judged in three divisions: unedited roll class, novice class and general class. Awards will consist of cash, memberships in the Amateur Cinema League and memberships in the club, with the closing date set for April 24, 1946. Place winners in each group will automatically be honored by a screening at the club's Spring Banquet, already scheduled for June fifth.

Toronto chooses

New officers and committee chairmen for the current club season are announced by the Toronto Movie Club in *Shots and Angles*, its news bulletin, as follows: Wilfrid W. Prissick, president; Richard J. Britton, vicepresident; Albert R. Croft, secretary treasurer; Jack S. Grassick, editorial; R. W. Williamson, ACL, film continuity; Harold C. Berk, ACL, membership; J. Burt Helling, programs; Herb C. Elliott, ACL, social; Mr. Britton, properties. At an early fall meeting, members of this veteran Canadian unit saw scenes of the group's summer picnic by Bert Croft, ACL, H. T. Carter, Ted Williamson, Roy Campbell, Harold Berk, ACL, and H. V. Bowen; a demonstration roll of Ansco Color, by Mr. Prissick; *Summertime 1945*, *United Nations Review* and *Oriental Dancer*, by Dr. S. Copeland.

Westwood will vote

Election of new officers for the calendar year of 1946 will take place at the coming December meeting of the Westwood Movie Club, in San Francisco, with Don Campbell, Dr. I. C. Gobar and Jesse Richardson serving on the nominating committee. Seen on the Westwood screen at an earlier meeting were *Tuolumne Vacation*, by Roy Olson; *The Centipede, or My First Hundred Feet*, by L. F. Forden, and *The Farmer's Daughter*, a guest film from Mildred J. Caldwell, ACL, of the Long Beach Cinema Club. Eric Unmack, ACL, program chairman, rounded out the presentation with *Make Indoor Movies This Winter*, a talk on interior lighting.

Two for Kalamazoo

Ladies night and guest night programs have marked the first fall meetings of the Kalamazoo (Mich.) Movie Club, ACL, according to Marie O. Beattie, publicity director. Engaged in the first program were Mrs. Nick Keyser, Mrs. Carl Ritter, Mrs. Kobe van der Molen, Mrs. Fred Mantele, Nellie Verhage and Miss Beattie. Sizable delegations of guests from the Grand Rapids Movie Makers and the Long Lake Club were in attendance at the second meeting, which featured demonstrations of sound on wire recording and dual turntable scoring, by Hayden Hale and Kobe van der Molen respectively. Seen on the Kalamazoo screen were *Bacha Wana Canoe Trip*, by Jim Savage; *An Operation*, by Carl Ritter; *You Can't Win* and *Club Picnic*, group productions.

News of the industry

[Continued from page 492]

line of cine, still, wide angle, telescopic, enlarging and projection lenses.

Bing helped the war

The United States Navy has revealed some of the details of an undersea camera which takes pictures at great depths. The development of this important device was confided to Photo Utilities, Inc., of which Joseph M. Bing, ACL, is president. Working with other photographic manufacturers, Mr. Bing devised ways of securing

[Continued on page 513]

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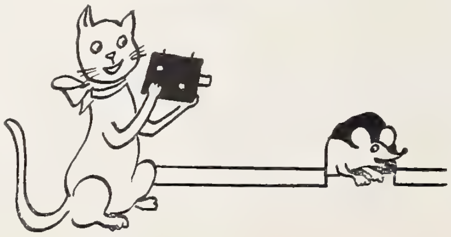

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photographs of sunken vessels by a mechanism which permits changing flash bulbs under water. Objects 225 feet below the surface can be recorded. Mr. Bing worked out a protecting glass which serves as part of the camera's optical system.

G-E improved meter An improved, splashproof exposure meter, identified as type DW-58, has been announced by General Electric's Meter and Instrument Division, West Lynn, Mass. Although slightly more streamlined, the meter in external appearance looks about the same as the prewar model DW-48. However, the case has been completely redesigned, rendering the instrument dust and moisture proof; the zero is set on the front. The directional hood has also been redesigned; it is now finished with a special nonreflecting surface on the inside, for greater accuracy in measurement. By employing a new, compact internal pivot element, the weight of the present meter is reduced approximately twenty two percent with a gain in overall sturdiness.

New exposure meter offered by General Electric

New with Movie-Mite W. B. Bennett, formerly with Bell & Howell, will now organize the postwar sales program of the Movie-Mite Corporation, 1105 East 15th Street, Kansas City, Mo., which again offers for sale the sound on film projector which it presents as the smallest and most compact of all.

Photo Christmas cards Willoughbys, 110 West 32nd Street, New York, N. Y., offers a holiday assortment of twenty four Christmas greetings in color, designed to hold inserts of personal photographs. A special kit of sixteen mats and masks is available from the same company, by means of which a complete photo card can be made. Both traditional and comic card designs are offered.

B & H catalog After a long absence, the educational films catalog of the Bell & Howell Filmosound Library, 1801 Larchmont Avenue, Chicago 13, Ill., is back in circulation. The 112 page book is a complete listing of the Filmosound educational offerings. Its handy thumbnail index, an alphabetical listing, giving sales prices and age level data, and a logical sequence of subject matter are featured.

Lewis returns J. E. Lewis, head of the Lewis Film Service, has returned from war service and again places on the market the excellent line of films offered before the war. The Lewis Film Service is located at 1145 North Market Street, Wichita, Kansas.

New home Photomart, Inc., formerly at 522 Market Street, Philadelphia, has recently moved to its own new building at 8 South Sixth Street. These new quarters, especially designed and built by Photomart, provide new sales rooms and display space.

Mogull catalog Mogull's Film and Camera Exchange, 68 West 48th Street, New York 19, N. Y., announces the publication of the largest 8mm. and 16mm. silent and sound film catalog that it has brought out in thirty years of business.

Anniversary Celebrating its thirty ninth anniversary, the Memphis Photo Supply Company, 83 Madison Avenue, Memphis, is moving to its own building at 123-125 South Court Avenue. The entire six story structure will be used to stock and display professional photographic equipment and supplies. The three story Madison Avenue building will be retained for retail store space.

Appointment Don Bennett, well known writer about motion pictures and still photography as well as radio and allied industries, has joined the staff of Shappe-Wilkes, Inc., an advertising agency of 215 Fourth Avenue, N. Y., where he will write about photography, radio and related topics for clients of the agency and will act as technical adviser.

Lost travel films Commercial dealers in good quality 16mm. Kodachrome travel films will be well advised to keep an eye out for travel pictures of Japan, Kashmir, Bombay, Calcutta and Jaipur, if they are offered to them for purchase. Films of this kind were lost recently by Dr.

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■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

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EQUIPMENT FOR SALE

■ BASS SAYS: Cine values in unconditionally guaranteed equipment. USED 16mm. CAMERAS: B. & H. 121 Magazine, Cooke *f*/2.7 lens, $67.50; B. & H. Filmo 70A, Cooke *f*/3.5 lens and case, $82.50; B. & H. 70A Spider Turret, with 1" Cooke *f*/3.5 foc., ¾" Trioplan wide angle *f*/2.8, 6" Dallmeyer *f*/4.5, with case, $157.50; Victor 5 Turret, 1" Cooke *f*/1.8 coated lens, with case, $197.50; B. & H. Filmo, super speed, latest, 1" Wollensak *f*/1.5 lens, coated, with case, $200.00; B. & H. 70DA, 17mm. Wollensak *f*/2.7 focusing lens, coated, 1" Wollensak *f*/1.5 lens, foc. mt., coated, 4" Cooke *f*/4.5 lens, positive finder and objectives, electric synchronous motor fitted, crank rewind and case, $645.00; new Bolex H-8 and H-16 cameras in stock; new L-8 palm size Bolex with Kern *f*/2.8 lens, foc. mt. with suede case, $144.45; new Bolex G8-16 projector, 750 watt bulb, 2 lenses and case, $331.00. RARE LENSES—IMMEDIATE DELIVERY: 17mm. Wollensak fixed focus *f*/2.7 lens, coated, $52.47; 50mm. Xenon *f*/2 lens, foc. A mt., $72.50; 1" Kine Plasmat *f*/1.5 lens, foc. mt., $87.50; 1" Dallmeyer *f*/0.99 lens, foc. A mt., $97.50; 102mm. Cine-Kodak anastigmat *f*/2.7 lens, chemically coated, choice of adapter, $11.50; 5½" Goerz Dogmar *f*/4.5 lens, focusing mount, with Goerz reflex focuser, $120.00; 50mm. Cine-Kodak *f*/1.6 lens, coated, with choice of adapter, $124.95; 1" Zeiss Sonnar *f*/1.4, fits Movikon 8 or 16, foc. mt., $125.00. RARE ITEMS: lenses for Filmo projectors, new models—new 15mm. extreme wide angle Filmo *f*/2.1 projection lens for 16mm. projectors, chemically coated, $34.45; 1½" wide angle Filmo *f*/1.8 projection lens, chemically coated, $24.85; 3" *f*/2 projection lens, chemically coated, $36.60; 4" *f*/2.5 projection lens, chemically coated, $35.55. SPECIAL: B. & H. direct focusing finder for Magazine cameras, each $20.55; Kodak focusing finder for Cine Mag., $20.40; B. & H. objective finders in stock—15mm., $8.80 incl. Fed. tax; 4", $11.15 incl. Fed. tax; 6", $11.70 incl. Fed. tax. Cine Extenar wide angle attachments for 8mm. B. & H., Revere and Keystone lenses, $27.50 plus $2.45 Fed. tax. New B. & H. editing outfit, complete, 400 ft. capacity, $50.40; another lot of Baia 8mm. slitters, $3.03; another lot of Craig 16mm. Jr. complete editors, including deluxe splicer, rewinds and cast aluminum base, with cement, $19.75; Craig Jr. splicers for 8mm. or 16mm., $3.95; slightly used Revere projector case, $4.50; 200 ft. heavy duty 16mm. rewinds, each $17.50; dummy with brake, $3.50. New B. & H. 8mm. titler for Aristocrat model only, complete at $29.35. 16mm. Bass 1600 ft. reels, $3.85; 16mm. Bass 1600 ft. cans, $3.50; 16mm. Bass 1200 ft. reels, $3.30; 16mm. Bass 1200 ft. cans, $2.15. We buy 'em, sell 'em and trade 'em. Complete stocks for new Cine equipment, all makes. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago 2, Ill.

■ NEW toy projectors. Prewar construction; motor driven. Immediate delivery; limited quantity. Also films. DAYTON FILM RENTAL, 2227 Hepburn, Dayton, Ohio.

■ CRAIG Editing Equipment, Da-Lite screens, and Official Films. All kinds of home movie equipment. Lists free. JOHN J. HILL and COMPANY, Dept. M, 512 Kelly St., Atlanta 3, Ga.

■ BOLEX L-8 with Kern-Paillard ½" *f*/2.8 lens and case, $140.52. New. CINARCO, 118 Ridgewood, Davenport, Iowa.

■ 16MM. MAURER — Auricon—film—disc recorders. 8-16mm. telephoto lenses. Write for circular on Camart professional tripod. Wanted to buy—trade silent and sound cameras, projectors, accessories. CAMERA MART, 70 West 45th St., New York.

■ BOLEX H-8, also H-16 cameras. Kern Switar 1" *f*/1.4 coated lens. Immediate shipment. CINARCO, 118 Ridgewood, Davenport, Iowa.

■ AURICON 16mm. s.o.f. recorder, new batteries, 800 feet recording film, mike, extras, complete—EXCELLENT. With or without synchronous motor mounted for Bolex. DEMPSEY, 918 Newton, Iowa City, Iowa.

■ EXPOSURE meters—G.E. DW-48, $25.63; DeJur Critic "40," $21.35, Autocritic "50," $26.05; cases included. CINARCO, 118 Ridgewood, Davenport, Iowa.

■ FOR sale; 16mm. Bell & Howell Filmo camera; 1" *f*/3.5 Cooke lens with carrying case, $75.00. SAM'S ELECTRIC SHOP, 35 Monroe St., Passaic, N. J.

■ VICTOR Model 3, 16mm. *f*/2.7 lens, leather case, like new; will trade. CINARCO, 118 Ridgewood, Davenport, Iowa.

■ UNEXPOSED 16MM. FILM: 129 rolls of 200' lengths, dated July & Aug. 1946; 243 rolls of 100' lengths, dated Sept. 1946—all Kodak Super XX Negative Panchromatic Safety Film. PEOPLES PICTURE CORP, P. O. Box 672, Lakeland, Florida.

■ BOLEX Model G-816 projector (new). For both 8mm. and 16mm. film; will make excellent Christmas gift. CINARCO, 118 Ridgewood, Davenport, Iowa.

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EQUIPMENT WANTED

■ WANTED: SOUND KODASCOPE SPECIAL with 35 watt amplifier and double speaker 2" *f*/1.6 lens, 750 watt lamp. Quote serial number, condition and price. VINCENT BACH, 53 Highridge Road, Hartsdale, N. Y.

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MISCELLANEOUS

■ LOST in New York City: Five 16mm. Kodachrome travel subjects, purple haze positive titles, spooled on Bell & Howell metal reels, with the following approximate footages: *Kashmir,* 1400 ft., *Japan,* 1400 ft.; *Bombay,* 600 ft.; *Calcutta,* 800 ft.; *Jaipur,* 600 ft. A SUBSTANTIAL REWARD is offered for their return or for information leading to that return. BOX 260, MOVIE MAKERS.

Clifford Decker, ACL, from his parked car in New York City.

News Digest series

Establishing a new practice in the general film field, Pictorial Films, Inc., RKO Building, 1270 Sixth Avenue, New York 20, announces the beginning of a series of News Digest films of informative and topical nature. This series, produced by the Newsreel Distributors and Telenews Theatres, comprises one reel, 16mm., black and white, sound films with an approximate running time of ten minutes. It is distributed exclusively by Pictorial Films in their Pictoreel line.

Harold Baumstone, Pictorial Films, shows Newsreel series

Early films are *I Live for Tomorrow,* presenting Eddie Rickenbacker as commentator; *Freedom of Speech,* with W. G. Chandler, president of the American Newspaper Publishers Association, and Wilbur Forrest, vice-president of the American Society of News Editors; *Headlines in Celluloid,* a graphic history of the development of the newsreel.

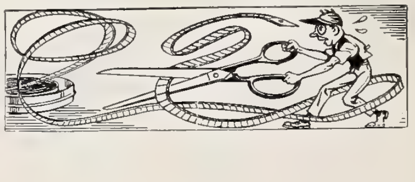
Practical films

[Continued from page 493]

GOOD WILL

The Filmedia Corporation, 12 East 44th Street, New York 17, N. Y., announces the release of *Greater Victory,* a provocative, twenty two minute, 16mm. sound film about inter-religious good will. Produced by United Specialists, New York City, the film features a cast including Louis Calhern, Viola Frayne, E. G. Marshall, Tito Voulo and Richard Sanford.

Sherman Price, president of Filmedia, reports that large numbers of people are being reached through the movie's non-theatrical releases and that their influence on public opinion far outweighs that of theatrically shown films. This picture will be followed by *One God,* from a book of the same name.



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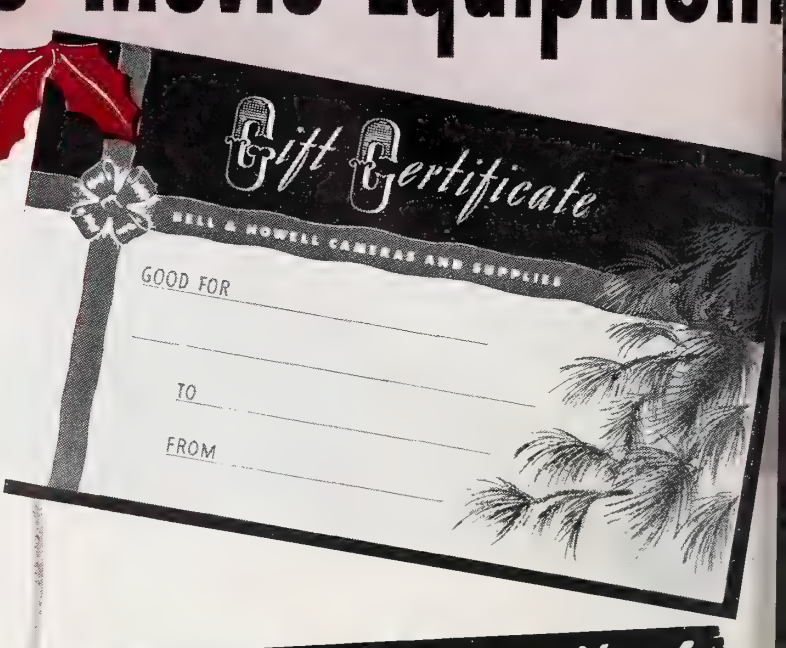

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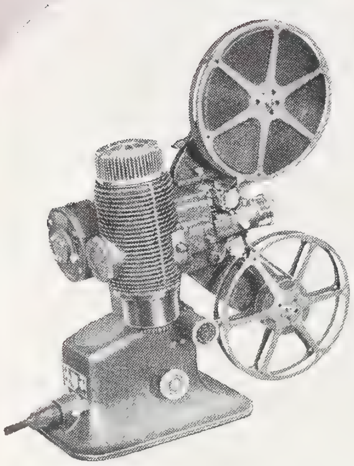

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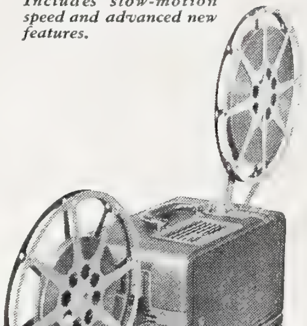
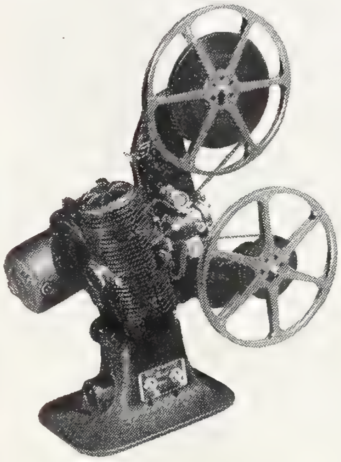
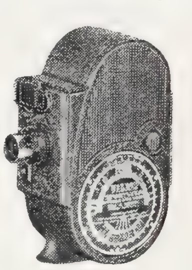


New Filmosound 179, 16mm. sound-on-film projector. Clear, brilliant pictures . . natural sound reproduction without distortion. Quiet, cool, easy to use.



New Filmo-Master "400" for 8mm. film . . . up to 33 minutes of uninterrupted movies! Clear, brilliant pictures. Entirely gear-driven.



New Filmo "Sportster," the all-purpose home movie camera using economical 8mm. film. Like all Filmos, it carries the B&H lifetime guarantee.

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